

No herbal remedy
St. John's wort doesn't mix with HIV medications according to a new study.
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Going for Gore
HRC endorses vice president for White House prez bid.
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First lady of stage
Jean Stapleton plays Eleanor Roosevelt in SF.
see Arts section



BAY AREA REPORTER

Vol. 30 • No. 7 • 17 February 2000

Serving the Gay & Lesbian Community for more than 28 years

South Bay man dies at gay club

by Ed Walsh

A 35-year-old San Jose man collapsed and died last weekend in San Francisco's most popular gay dance club, Club Universe. Police are investigating whether the man's death may be linked to use of the drug gamma hydroxy butyrate acid (GHB) and questions are being raised over whether the club waited too long before calling for paramedics.

Jeffrey Goring was pronounced dead in a back room of Club Universe at 3:12 a.m. Sunday, February 13, more than a half hour after he collapsed on the club's stage dance floor. His friend told police he was dancing with Goring when Goring suddenly collapsed, hitting his forehead on the floor. The friend said he began to administer CPR on Goring on the dance floor. After about five minutes, he said, he and a club employee dragged Goring into a back room where they continued CPR. Goring's friend said Club Universe's general manager, Jon Morris, later entered the back room and he asked Morris to call an ambulance while he continued CPR until the paramedics arrived.

San Francisco Fire Department spokesman Lieutenant Ed Campbell told the *Bay Area Reporter* a 911 call was received from the club at 2:48 a.m. reporting a person unconscious and not breathing. Paramedics arrived on scene four minutes later according to dispatch records. San Francisco Medical Examiner Dr. Boyd Stephens told the B.A.R. that paramedics said people in the club were attending to the victim for 15 minutes prior to their arrival. "Fifteen minutes is a long time," said Stephens.

Varying accounts list the time of Goring's collapse anywhere from 2:30 a.m. to 2:35 a.m. At press time, Club Universe had not returned the B.A.R.'s calls. It's not known why Goring was dragged unconscious off the club's stage and into a back room before Morris arrived and 911 was finally called. In the past, San Francisco police have been publicly critical of nightclubs for not being aggressive enough in calling for medical help out of fear the call for assistance would be used against the club. Stephens said while he didn't know if Club Universe had acted properly, some delay, he said, is understandable in the confusion during many emergency situations.

Goring's friend, who asked not to be identified, told police he and Goring arrived at the club at 11 p.m. and Goring had only one drink all night, a margarita. He said Goring had a history of asthma and said he didn't be-

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Five gays for Prop. 22, 'vast majority' against measure

by Terry Beswick

Tom Beddingfield, state chairman of the newly announced "Gays for 22," called the No on Knight/Proposition 22 campaign last Friday, February 11 to complain.

Beddingfield was upset, he said, about a widely published Associated Press story in which opponents of the ballot measure referred to him as "naive."

"I wanted to point out to them that the voting age in this country is 18," the 24-year-old Beddingfield told the *Bay Area Reporter*. The San Jose native said he is old enough to know his own mind and to come to his own conclusions about the Knight initiative.

All five members of the group who appeared at a Sacramento press conference last Friday staged by the pro-Proposition 22 campaign were in their early 20s. And all five claimed to be openly gay, though only Beddingfield would give his name.

But Laurie McBride, a spokeswoman for the No on Knight campaign and LGBT lia-

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Gays for 22's Todd Beddingfield wasn't at the MCC-SF ceremony Sunday, February 13 where some 30 same-sex couples celebrated "Solidarity Sabbath" at two services by reaffirming their vows of love and commitment to send a message against Proposition 22.



RICK GERHART



Last year's International Mr. Bear winners, clockwise from top left, Grizzly Bear Mike Patterson, Daddy Bear Rich Patterson, Bear Cub Steve Earl, and International Mr. Bear 1999 Craig Byrnes.

Bears to go wild this weekend in SF

by Mister Marcus

Unxatawney Phil may have seen his shadow earlier this month and dived back into his warm burrow, but no such action is even remotely being considered by the bear communities of the world. Bears of San Francisco revealed their finalized plans for International Bear Rendezvous 2000 taking place in San Francisco this weekend, February 18-21. Hundreds of men from the bear communities around the world will converge here for the sixth annual ritual gathering to celebrate the bear lifestyle.

The weekend highlight will be the "International Bear Competition" this Sunday, February 20 at the San Francisco Gift Center (888

Brannan Street). Local favorite "Lurch" will emcee the competition and show, with entertainment by Carol Metcalf. She's billed as an actress, singer, comedienne, playwright, and mental health professional. Like Lurch, Metcalf has appeared in television commercials and has appeared on *America's Funniest People* and on several Los Angeles stages. She made an impressive appearance at the bear's Ventura anniversary last year and as such, has become a favorite on bear "trails," so to speak.

Several events during the four-day gathering are open to the public, and weekend buyers of the \$110 registration package will be entitled to admission to all the scheduled activities. These include the Friday night pub crawl, the "Celebration San Francisco" party on Saturday night; the Sunday buffet dinner and In-

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Bradley fights back over health plan

by Cynthia Laird

Democratic presidential candidate Bill Bradley came out swinging Monday, February 13, lashing back at Vice President Al Gore and accusing him of using "scare tactics" in a Monday newspaper article that criticized the former New Jersey senator and presidential hopeful's health care plan as being harmful to people living with HIV/AIDS and other debilitating diseases.

Bradley, who was in San Francisco Monday



Bill Bradley


following his appearance at the state Democratic convention in San Jose last weekend, made a series of calls to the press criticizing Gore for attempting to scare patients living with HIV/AIDS by stating they would not be covered under his health care plan.

Gore's chief criticism of Bradley's plan is that it would hurt PWAs by doing away with Medicaid, the federal program that helps pay for health care for the needy, aged, blind, and disabled, and for low-income families with children. Gore's

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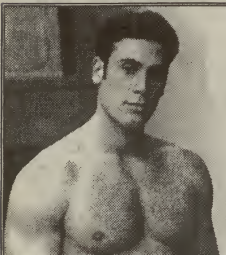
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Fire fails to delay LGBT center construction

by Terry Beswick

With renovation and construction finally set to begin in earnest, a small early morning fire last Thursday, February 10 caused an estimated \$8,000 damage to the old Fallon Building, site of the planned lesbian, gay, bisexual and transgender Community Center Project at 1800 Market Street at Octavia.

There were no injuries from the small blaze, according to Lieutenant Ed Campbell, a spokesman for the San Francisco Fire Department. One of the large banners reading "LGBT Center," draped over the building's side for groundbreaking ceremonies last October, was badly damaged.

Campbell said the one-alarm fire was reported at 3:50 a.m. and extinguished by 4:09 a.m. The SFFD is not planning any further investigation into the fire, he said, but it may have been caused by "a small bonfire made of pallets and other materials in shopping carts."

Scott Walton, project manager for the CCP, agreed with Campbell's assessment. "We've had some homeless people that have been around the building off and on," he said, adding that the non-profit group has increased nighttime security at the site to prevent a recurrence.



The banner at the LGBT Community Center and one side of the Fallon Building were damaged by a small fire last Thursday.

The burned banner will not be replaced, Walton said.

Since Mayor Willie Brown officiated at a ceremonial groundbreaking last October 20 — just prior to the mayoral election — there have been few visible signs of construction at the project, which remains unofficially known as "the center." Still, Walton indicated that construction is beginning this week, and the as-yet-unnamed center is targeted for an early 2001 opening.

"We've been in the process of a lot of site preparation," he said, including toxicology testing of the soil around the building, finalizing construction contracts, and "dealing with the neighbors" concerning underpinning which must be installed under the center.

With a total capital expense budget of \$14.5 million, about \$11.9 million has been raised since 1995 for the remodeling and renovation of the century-old 6,600 square foot Fallon Building, and construction of a new adjoining 35,000 square foot building. The funds raised so far include \$6 million in city funding and \$1

million from the state of California, with the remainder coming from foundation and corporate grants, individual contributions, and possible federal historic tax credits.

In addition to a name, a new color has not yet been chosen by the CCP board for the Fallon Building's currently brownish exterior, which workers were reportedly about to begin refinishing before the Thursday morning fire.

Until the clear and opaque glass is purchased for the new building's largely glass exterior, Walton explained, a coordinating color for the Fallon Building's paint cannot be selected, "because we all know that we just cannot clash." ▼

The Community Center Project's board of directors meetings are open to the public, and are held on the third Wednesday of each month at 7 p.m. at 1748 Market Street, Suite 204. For more information, call (415) 437-2257.

San Francisco Pride 2000

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Grand Marshal Nominations

Grand Marshal nominations are being sought by Pride for both organizations and individuals. Nominations must be in writing (via email, fax or letter) accompanied by a brief explanation biography and contact details. Nominations should also reflect the theme of this year's event, "It's About Freedom".

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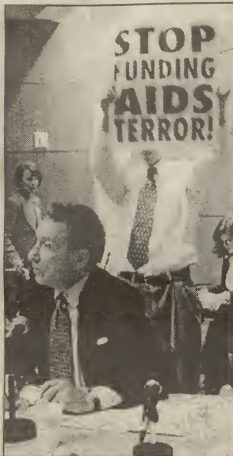
Senate panel hears HIV prevention needs

by Katie Szymanski

How can federal money best be used to fight HIV/AIDS? A panel of United States senators and other elected officials convened in San Francisco Monday, February 14 to hold a hearing on the matter. Senators Arlen Specter (R-Pennsylvania), Barbara Boxer (D-California), and Representative Nancy Pelosi (D-San Francisco) — all of whom are congressional appropriations committee members — were among those in attendance to gather testimony in order to make recommendations to the government.

The conference began politely, but soon was interrupted by members of ACT UP/San Francisco, who demanded "a place at the table" for people who do not take AIDS drugs. It was the case of two separate groups with a similar message: HIV drugs cannot be the answer to AIDS. But the similarities ended there, with ACT UP members shouting, "Why do you keep funding AIDS terror?" and "Fifty pills a day will kill people." The distinguished panel sat flustered under an "AIDS is over" poster until the demonstrators were removed by security.

The hearing then proceeded with the testimony of witnesses; the predominant message being the importance of funding prevention efforts in addition to treatment. Assemblywoman Car-



Senator Arlen Specter was confronted by AIDS activists.

ole Migden (D-San Francisco) and Dr. Helene Gayle, of the Centers for Disease Control and Prevention, testified on the need for more money to go toward sex and drug education, particularly to minority groups who weren't considered "at risk" when the epidemic first began and have consequently suffered from a lack of outreach.

"There needs to be an equal investment in prevention. There has not been," said Gayle.

Migden pointed out the need

to address discrimination as a force that encourages people to engage in unsafe behavior. By eliminating the stigma of homosexuality and drug abuse through workplace discrimination laws and legal needle exchange programs, she said, people could talk openly and receive information without fear of judgment.

"Some young gay people I've talked to felt that they got more support when they seroconverted," said Migden. When people traditionally outside of the process are accepted and "mainstreamed by sickness," she said, there is hardly enough motivation for them to practice diligent prevention.

Gayle agreed, citing "policy impediments" that ignore science at the expense of HIV prevention, such as the reluctance to discuss or fund teenage programs for safer sex.

"We need to talk openly and honestly about this disease," Gayle said.

Lonnie Payne, chair of the San Francisco AIDS Foundation's board of directors, said it simply; continuing to designate certain topics and populations as taboo would continue the spread of HIV.

"Some may believe that self-esteem and identity are merely tangential factors that play only a minor role in the spread of HIV," Payne said. "It is absurd to ignore that feelings of isolation and worthlessness are core factors in HIV infection." ▼

Parade grand marshal nominations open

by Katie Szymanski

It's time once again to select grand marshals for the San Francisco Lesbian, Gay, Bisexual, and Transgender Pride Parade and Celebration, but this year, thanks to modern technology, nominations can include an old trick from Australia or a sugar daddy from Amsterdam.

That's right; due to the global reach of the Internet, both nominators and nominees for grand marshals of the city's 2000 Pride Parade can be from anywhere in the world. By visiting the Pride committee's Web site, people can register their nominations via e-

mail by Tuesday, February 29. Faxes and regular mail are also accepted by the same deadline, and nominations can include organizations, individuals, or groups of individuals.

Last year's grand marshals were longtime gay activist Harry Hay and the always popular group Parents, Friends and Families of Lesbians and Gays.

So far, according to Pride Executive Director Teddy Witherington, the one nomination that has been received this year is for Minnesota Governor Jesse Ventura. The committee expects to see a variety of people on its nomination list by the end of the month, at which point its members will

narrow the contest down to 10 finalists based on their media impact and the way they fit into the parade's "It's About Freedom" theme. The public will then vote on these finalists, and can track the progress of the entire process on the Web site.

Those chosen for the honor of grand marshal will lead the parade along Market Street on Sunday, June 25. The parade is celebrating its 30th anniversary this year and is expected to draw record crowds, so hurry and nominate your favorite activists before Republicans from Iowa flood the list. Call (415) 864-FREE or visit www.sfpride.org for more information. ▼

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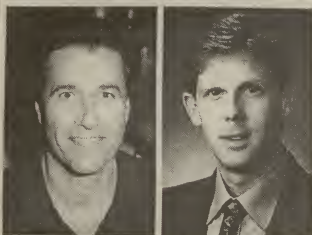
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Quips and chains

The Castro confronts Pottery Barn

by Katie Szymanski

They picketed outside Starbucks before caving into the smell of mass-produced lattes; now the residents and neighbors of the Castro will debate a proposed Pottery Barn in the district before indulging in faux antique vases.

The last chance to voice your opinion on Pottery Barn will be at a review of the proposal at the San Francisco Planning Commission on Thursday, February 24, at 1 p.m. at City Hall.

Pottery Barn, a major international chain store, wants to open a 12,000 square foot store in the old Fireman's Credit Union building at Market and Castro, much to the dismay of those who say that the store will bring in more traffic, make the area a shopper's destination, and attract tourists on the F-line streetcars from Fisherman's Wharf. While originally opposed by the major neighborhood groups, the store is quickly changing the hearts of organizations such as the Merchants of Upper Market and Castro, which believes the store will work with neighbors to address concerns.

"I am philosophically opposed to the store," Patrick Batt, president of MUMC, told the *Bay Area Reporter*. "But pragmatically, I'm not going to buck what the neighborhood seems to want. Pottery Barn is willing to be a good neighbor, and the reality is that space needs something in it; it has sat vacant for three years."



Pottery Barn wants to move here.

But members of Castro Area Planning and Action disagree that working with neighbors will eliminate their original concerns. A position paper from the organization states that Pottery Barn will "bring a piece of 'Mall America' right into the heart of the world's best known gay and lesbian-identified neighborhood." The group proposes dividing the space into smaller retail outfits of no more than 3,000 square feet each, turn-

ing the building into affordable housing or offices, or making the building a public space as part of Harvey Milk Plaza.

"The problem with Pottery Barn is that it's out of scale with other buildings in the neighborhood," said CAPA's Phil Siegel. "They say they won't attract more traffic, but they sell furniture. Nobody is going to buy a sofa and bring it home on the bus."

Batt, however, pointed out that Pottery Barn has promised furniture will be delivered to customers' homes. Additionally, the store has its own parking lot on the roof of the building, which may curb a further Castro parking crunch. The neighborhood, said Batt, is truly split on the issue, with many residents in favor of the store. To do its part, Pottery Barn will host an open house at 2390 Market Street on Tuesday, February 22 at 7 p.m. to discuss neighborhood concerns. ▼

An online discussion group about changes in the Castro can be accessed by sending a blank e-mail to: Castro-subscribe@topica.com. For more information on the February 24 hearing, call (415) 558-6422.

Harvey Milk Institute begins spring classes; party tonight

by Liz Highleyman

This week the Harvey Milk Institute, the world's largest center for queer studies, begins its spring 2000 semester of classes. The institute will mark its fifth anniversary with a celebration at the Yerba Buena Center for the Arts tonight (Thursday, February 17).

The spring series, which runs through May, features over 100 courses and workshops appealing to all facets of the lesbian, gay, bisexual, transgender, and queer community.

According to HMI Executive Director Kevin Schaub, "In our first five years we've already offered more than 800 different workshops and courses, and had more than 10,000 enrollments."

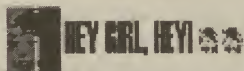
Among the many courses of-

ferred this spring will be "Art and Political Activism" presented by artist/activists David Attyah and S.A. Bachman; "Racism in Queer Communities - What Can White People Do?"; "Bisexuality and Beyond," an exploration of contemporary bi identities by sexperts Carol Queen and Robert Morgan Lawrence, plus part three of a history of the Bay Area bi movement presented by Lani Ka'ahumanu; an "Intro to SF Queer History" with Susan Stryker of the Gay and Lesbian Historical Society of Northern California; self defense for women; mid-life issues workshops for men and women; a series on obscenity presented by Sandra Steinbauer; "Buttplay - A Hands-In Approach" presented by Buzz Bense of EROS; "Exploring Polyamory," looking at non-

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DPH budget under fire

by Terry Beswick

City coffers are flush with a \$25 million surplus. The economy is booming. The cost of medical care continues to skyrocket. And MediCal and Medicare reimbursement rates to the city from the state and federal government have been reduced.

But last year, Mayor Willie Brown instructed Dr. Mitch Katz, director of the \$840 million Department of Public Health, to flat-line spending in his 2000-01 budget proposal for the city's largest department, the primary provider of health care services for the poor and uninsured. Katz may increase spending for favored programs, he was told, but only at the expense of others.

As a result, Katz issued a press release Monday, February 7 that put the best possible spin on his proposals for the coming year. "Bold, new budget initiatives" were being proposed to the Health Commission, Katz's statement said, with an emphasis on decreasing the need for acute hospitalization by shifting emphasis to less

costly, community-based care.

News of the cuts was buried. San Francisco General Hospital's pharmacy — eliminated. The Potrero Hill Neighborhood Health Center — cut. Administrative and vacant medical positions — slashed. Beds for mental health and other sub-acute patients at SFGH — also cut.

And still, Katz failed to meet the mayor's directive, and is begging the mayor and the Health Commission for \$18 million more.

Katz emphasized that no services are being cut and that the programs are merely being shifted elsewhere. Katz is proposing to jettison the pharmacy services to community pharmacies around the city, for example, essentially privatizing management of the public hospital's prescription services. And patients of the Potrero Hill clinic, which will be sold for cash, will be shifted to the SFGH outpatient center. Long-term patients increasingly will be shifted to Laguna Honda Hospital.

But not everyone is convinced that Katz can do more with less, as his "calling a halt to business as usual" statement clearly claims.

"The buck really stops at the mayor's office, and also at Mitch Katz's office," said Board of Supervisors president Tom Ammiano. "What we were asking for is the truth about the budget."

"The pharmacy is the big issue," emphasized Ammiano, who complained that despite receiving additional funding last year from the board to reduce waiting times at the hospital pharmacy, SFGH had failed to reduce the minimum three-hour lines. "Mitch Katz has said he's sorry for that. He couldn't catch up."

Ammiano is calling for an audit at SFGH, noting that city budget director Harvey Rose recently testified at a board hearing that the last audit was conducted 27 years ago, in 1973.

In the meantime, Ammiano is concerned about the budget proposals potentially adverse effects on people with HIV, the disabled, and seniors.

"It just really reflects poor planning and mismanagement," Ammiano said. "What I'm saying is there's other solutions, [such as] a greater emphasis on public advocacy on the state and federal levels." ▼

Imperial Court election this Saturday

by Terry Beswick

The Imperial Court of San Francisco, now in its 35th year, will hold its annual election this Saturday, February 19 at locations in the Castro, Polk, and South of Market neighborhoods.

This year, Stern and John Carrillo are vying for the title of Emperor. And while there is only one candidate for Empress, voters will still have the opportunity to say "yea," or "nay," to Suzie Wong, who must win 50 percent of all votes plus one. Saturday's voting will take place at the Golden Gate Box Office at Castro and Market streets from 10 a.m. to 6 p.m.; at Project

Open Hand at 730 Polk Street from 9 a.m. to 5 p.m.; and at the Association of Retarded Citizens at 1500 Howard Street from noon to 4 p.m.

Anyone who can show proof of residency in San Francisco, Marin, or San Mateo counties can vote in the election, according to Absolute Empress XXX Donna Sachet, who serves as co-chair of the Imperial Court of San Francisco with Emperor XXV, A.N. Jacques Michaels.

As the closely-monitored polls close, the co-chairs will visit each polling place to collect and seal ballot boxes, which they will then deliver to an independent certified public accountant. The CPA will tabulate the votes, and seal

the results in an envelope, which will be announced at the XXXIV Coronation 2000 on February 26 at the Gift Center Pavilion. ▼

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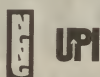
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Marriage as a spectacle

We couldn't help but tune in the other night as Fox broadcast the silly, misogynous *Who Wants to Marry a Multi-Millionaire?* Nothing could demean the seriousness of marriage more than this spectacle. Fifty women were whittled down to 10 semi-finalists, who were then whittled down to five finalists all vying to be the "pick" of some unseen male multi-millionaire, who apparently selected his choices using "points" his family and friends gave to the contestants' lame answers to dumb multiple choice questions.

The "winner" and the multi-millionaire got married on the spot; of course the show was taped in Las Vegas, so maybe it shouldn't be surprising.

While we were able to laugh off the "made-for-TV" event, it raised questions about the motives of people who support the anti-gay Proposition 22/Knight initiative on the March 7 primary ballot.

Why didn't the religious right picket—or at least issue a statement condemning the show? Where were the calls of outrage from the religious right, which so vocally condemns same-sex marriage? If, as they argue, marriage is a "holy" event celebrated between a man and a woman, this show proved you don't even have to meet your mate before you get hitched. Their argument about the "sanctity" of marriage goes right out the window when TV producers get involved in promoting a wedding so that money can be made at the expense of marriage.

The pro-22 campaign's argument—that gays and lesbians who may get married will destroy the "institution" of marriage—loses all credibility when TV producers decided to turn marriage into a game show. Cynically, the show highlighted what may be primal motivations for a man and a woman to form a union: he for his ability to provide (financial) security; and she to be a physically pleasing companion to him. We understand that if the ratings are high enough, more episodes of the show might air. Just think, perhaps that way of meeting a "life partner" (the show's words, not ours) will become more common; as women are pa-

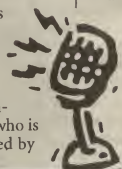
raded like cattle before some voyeuristic wealthy man who needs a "lifeline" of friends and family to help him select his wife.

Sick.
Just as nauseating was the news last week that five so-called gays support Proposition 22. We say "so-called," because only one, Todd Beddingfield, would give his name, so we're not certain the others are openly gay. How someone who is seemingly intelligent can be duped by the anti-gay Pete Knight and other homophobes is something we don't have an answer for; thankfully, Beddingfield's "Gays for 22" is laughably small in number.

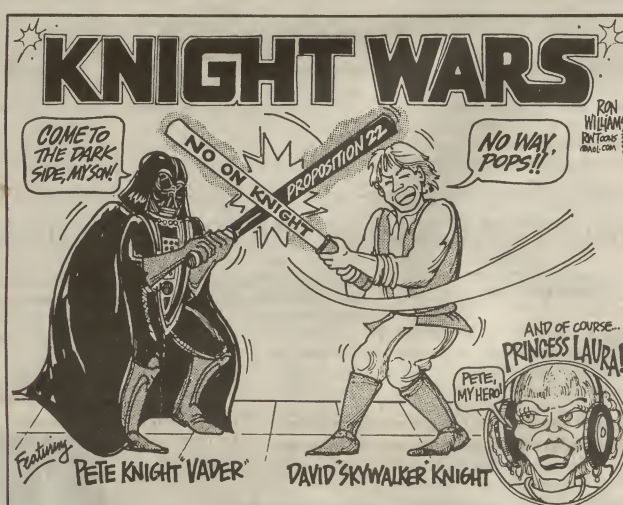
The vast majority of gays and lesbians oppose Proposition 22 because it isn't needed, and because we believe gays and lesbians should have the right to the same civil ben-

efits that heterosexual couples enjoy. Marriage doesn't have to take place in a religious setting—something made abundantly clear by *Who Wants to Marry a Multi-Millionaire?*—although couples who want that should be able to have a church ceremony. In short, we just want to be treated equally.

On a different subject, readers of last week's editorial that mentioned a survey we are conducting should check today's paper for the forms. As we said last week, people who respond to the confidential survey can have a \$5 donation made to one of the following nonprofit organizations: AIDS Emergency Fund; Face to Face, Lyon-Martin Women's Health Services; and the Lavender Youth Recreation and Information Center. ▼



Editorial



Queers should oppose Prop. E

by Tommi Avicelli Mecca, Robert Haaland, and Jim Mitulski

Most of what's been written in the queer press about the upcoming March 7 election has focused on the Knight (anti-gay marriage) initiative, but queers should also be concerned about local Proposition E because it will drastically impact the poor and homeless in our own community.

It's no secret that homelessness has been an extremely divisive issue in this city in the last few years, including in the Castro. Homelessness makes many people uncomfortable. But imagine double the number of people living on our streets. That's what Proposition E holds in store for our city if well-intentioned voters in San Francisco don't consider all the facts before going to the polls. On the surface it may seem like a way to help the poor and homeless, but it will accomplish just the opposite.

An initiative to slash public assistance checks by 85 percent and replace the amount cut with useless housing vouchers, Proposition E is senseless and mean-spirited, certainly not a way to address either homelessness or the forces that create it.

Consider that currently more than 3,000 public assistance people are homeless in San Francisco; an additional 6,000 people already have housing. Public assistance recipients receive \$355 a month from the city. More than 53 percent of this public assistance population is disabled; many are part of our LGBT community and over 21 percent are seniors.

By taking 85 percent of public assistance checks (about \$300) and replacing it with a housing voucher, Proposition E jeopardizes whatever housing recipients occupy. Why? There is no housing available anywhere in

San Francisco for \$300/month. The cheapest single-room occupancy hotel costs \$450 a month. So this initiative will not help a single homeless person become housed. This initiative won't work.

In addition, the 6,000 people on public assistance who have housing will lose it. A significant number of these people live in shared housing situations with roommates. In many cases, they are subletting. If their landlords refuse to register with the city, these tenants will have to move because their vouchers will not be accepted as payment for rent. As for people who are subletting, even the chief architect of the initiative, Earl Rynerson, admits that these folks also can't use the vouchers and will probably get evicted. Where will they go?

The initiative is so poorly written that there are no incentives for landlords to participate in

the program. In fact, there is a financial incentive for landlords not to accept the vouchers. By refusing to take part in the program, the landlord can evict the tenant for nonpayment of rent, then re-rent at market rate. Many landlords, including those who own single-room occupancy hotels, have indicated that they will not participate because of the cumbersome registration process and the threat of excessive compliance monitoring. So for their tenants, Proposition E equals eviction.

In addition to the useless housing voucher, Proposition E reduces a recipient's actual cash in hand to \$55 a month. That's less than \$2 a day for basic necessities, including food. The result will be more people on the streets asking for money.

So what is the aim of this ill-conceived initiative? Apparently, the proponents in-

correctly believe that everyone on public assistance is a drug addict and should be given vouchers instead of money. We know that perhaps a third of the people who live on the streets have substance abuse issues. We believe that substance abuse treatment should be available for these folks. Penalizing everyone else on public assistance is simply not the answer. And making people homeless while claiming to help them is an outrage that all San Franciscans, regardless of political affiliation, should oppose.

The most ironic part of all this is that the cost to administer the bureaucracy created by this proposition—about \$6 million—would be enough to give substance abuse treatment to people on public assistance who need it.

Proposition E is opposed by many in our LGBT community, including Tom Amiano, Mark Leno, Leslie Katz, Phyllis Lyon, Del Martin, Gwenn Craig, Sara Shortt, Lani Ka'ahumanu, Jerry Windley, the Harvey Milk Democratic Club, Howard Wallace, Denise D'Anne, Criss Romero, the Reverend G. Penny Nixon and Roma Guy.

Don't be fooled. Proposition E means creating more homelessness. It means punishing people for being poor and homeless. It is not in San Francisco's best interest.

It is no more pro-homeless than the Knight initiative is pro-family. ▼

Avicelli Mecca is co-founder of the Castro Tenants Union; Haaland is vice president of the Harvey Milk Democratic Club; and Mitulski is pastor of the Metropolitan Community Church-San Francisco.

Guest Opinion

LETTERS

Pride board, director respond

Last week, John Caldera, Stephan Edwards, and Leigh Christopher, past treasurers of the San Francisco Lesbian, Gay, Bisexual, Transgender Pride Celebration Committee, Inc., questioned the integrity, character, and qualifications of the board of directors, staff, and those contracted to assure financial accuracy and accountability. Given the facts, questioning the qualifications and motives of these three might be more productive.

The certified public accountant who conducted the 1998 and 1999 audits said policies and procedures and corporation bylaws were followed and meet the highest standard. Our bookkeeper, an outside contractor, implements these policies on a day-to-day basis. The executive director, since he began two years ago, has strengthened the corporation's internal controls and record keeping standards.

To give a treasurer the kind of power Christopher, Edwards, and Caldera describe in their letter would have compromised the security of the corporation and violated its bylaws, policies, procedures, and financial protocol. It is a financial protocol they should know because it is printed in all board and general planning meeting agendas and has been read at every board meeting since January 1998.

Like most nonprofits, a corporation executive committee member and the executive director must approve all expenditures and, whenever possible, the second authorization should be the treasurer's. During Caldera's term, he helped draft a financial responsibility policy detailing the treasurer's precise role.

Following Caldera's policy, he either signed all expense authorizations or received notification within 48 hours. Edwards gave written authorization to 432 of the 448 expenditures incurred during his term. Most not carrying his written authorization were recurring expenditures such as rent and payroll or related to pre-approved event equipment.

Caldera and Christopher never questioned any specific expenditure. Edwards questioned one, a \$1,000 charge by Gilbert Baker to manufacture six designer Tinky Winky costumes. The request, made by Stand Against Hate co-programmers Seth Watkins and Deborah Oakley-Melvin, was approved by the board of directors.

Their letter contains several other statements that are false. To state they were "removed" or "resigned" over this issue is not true. Stephan Edwards resigned following his suspension as treasurer for other reasons. John Caldera didn't get enough votes from the general membership to be elected. Leigh Christopher didn't seek re-election and was never treasurer during the time Calvin Gipson has been corporation president.

To the best of the corporation's information, knowledge, and belief, John Caldera, Steven Edwards and Leigh Christopher do not possess any accounting qualifications.

SF Pride's books are audited on an annual basis and the auditor is satisfied that our internal controls and procedures conform to the highest standard.

William Beasley, Joey Cain, Nikki Calma, Cecilia Chung, Calvin Gipson, George Smith III, Joshua Smith, Ronald Wong, Soni Wolf
Board of Directors, San Francisco Lesbian, Gay, Bisexual, Transgender Pride Committee, Inc.
Teddy Witherington, Executive Director

Wellness Center blues

One might hope there is a sequel to Terry Beswick's article of February 3 regarding the closing of Dr. Jon Kaiser's Wellness Center, a sequel that picks up with the final sentence, "Kaiser's Wellness Center has prided itself for offering... a unique combination (of services) that may have led to the increased attention to his billing practices." Indeed, this is the most important sentence in the entire article, and it comes apparently as an afterthought. It's like, gee, could there be a connection between the scope of services that Dr. Kaiser offered and the hostile and punitive regulatory environment that confronts any physician who attempts to provide above average patient care? That is the significant story that the B.A.R. completely ignores while it reports misleading and disparaging information.

For example, while it is true that Dr. Kaiser speculated that \$500,000 would be required to open a nonprofit wellness center, he indicated that \$125,000 would be sufficient to put the existing for-profit Wellness Center back in operation. Is our community served by omitting this critical information? Moreover, the article quotes only patients who are "angered beyond words" by the sudden closing of the Wellness Center, but fails to acknowledge the numerous patients who spoke eloquently of their gratitude to Dr. Kaiser for his sensitive and skillful medical care.

The fact is that the likely closing of the Wellness Center constitutes a major loss of options for people with HIV, particularly for those who are not hyped about alphabet soup (AZT, ddI, etc.) and those who

no longer respond to alphabet soup. However, instead of offering some constructive or hopeful information about the trust fund which was established to re-open the Wellness Center, the B.A.R. chose to report the closure of the Wellness Center as a done deal, and to dismiss the trust fund as futile at best and underhanded at worst. This cynical and myopic sort of reporting is more damaging to the gay community than a dozen Knight initiatives. Wake up!

Keith Barton, M.D.
Berkeley, California

Married to the grocery store

I noticed a billboard the other day advertising a recent merger between two major grocery chains. The ad consisted of a grocery cart festooned with ribbons and flowers which bore a sign proclaiming, "Just Married."

I would have expected this to cause a great uproar. Why is this store not being picketed by the proponents of Proposition 22, which would limit the definition of marriage to loving relationships between members of the opposite sex? After all, what could be more offending to the "sanctity" of marriage than such a cheap advertising ploy?

Let's be honest. This society lost touch with the "sanctity" of marriage a long time ago. The proponents of Proposition 22 would like us to believe that they are motivated by noble principles. They would say that allowing

loving couples of the same sex to define their relationship as a "marriage" would diminish people's respect for the institution of marriage. But, clearly if two grocery stores can call themselves married that respect has already been lost.

The true motivation of the Proposition 22 proponents is obvious - simple bigotry. Vote No on Proposition 22.

Brian Davis
San Francisco

Vote No on Proposition 21

For the last nine years, crime committed by youth in California has decreased consistently. According to the California Department of Justice, the juvenile felony arrest rate declined by 30.5 percent from 1991 through 1998. Even though youth are committing fewer crimes, former Governor Pete Wilson has sponsored an initiative that threatens the future of youth in this state. Proposition 21 would criminalize ordinary teenage behavior, send thousands of young people to adult prison, and spend hundreds of millions of dollars of taxpayer money building prisons instead of classrooms.

This initiative would send more youth to adult prison, where they would be more likely to be abused and taught by "experts" how to become career criminals. When young offenders spend time in juvenile facilities, they continue school and are given the tools to lead a better life.

The California Department of Corrections estimated that this initiative would require 22,000 new prison spaces as a cost of almost a billion dollars. Even during these good economic times, California ranks among the lowest states in the country on per pupil spending for education. Less than 1 percent of the amount spent by the state for youth and adult corrections is used for crime and violence prevention programs. Do taxpayers really want more of their money to be spent on building prisons than on education?

Proposition 21 is unfair because its vague definitions of what it means to be a "gang" would allow police to arrest kids based on the color of their skin; three or more youth together could be considered a gang, allowing police to search them and tap their phones; it would make graffiti that causes \$400 in damage a felony with a minimum one-year prison sentence; it would expose children 14 and older to life sentences in adult prisons; and it would prevent the sealing of juvenile criminal records making them accessible to future employers and others.

Join Mayor Willie Brown, Supervisor Tom Amiano, the California Council of Churches, the California Catholic Conference of Bishops, the Chief Probation Officers Association of California, the California State Association of Counties, the League of Women Voters, the Youth Law Center, and the California Parent-Teacher Association in opposing Proposition 21.

Vote No on Proposition 21.

Rebecca Payes, Law Academy student
Balboa High School
San Francisco

HRC's Gore endorsement

Illustrating just how far entrenched power has infiltrated the LGBT "power elite," the Human Rights Campaign last Friday announced in West Hollywood its endorsement of Al Gore for president of the United States.

next page ►

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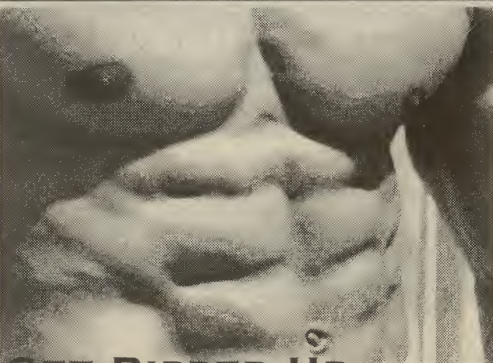
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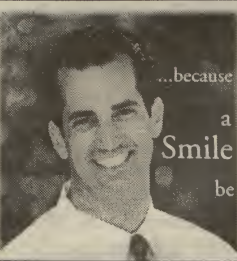


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ed States. While disappointing, I guess this really should come as no surprise.

Through all the back-slapping and glad-handing, what's abundantly apparent (actually, transparent is more like it) is that some of us have become so mainstream that we have decided to sell out our ideals and convictions in favor of machines that help foster personal political gain rather than what's best for the community as a whole. No one is guiltier of this than HRC Executive Director Elizabeth Birch. Political insiders have noted that her ambitions include a possible appointment in a Gore administration. So it's no wonder the organization she heads backs Gore over Bill Bradley.

During the endorsement press conference, Birch touted Gore's LGBT record, saying "he has demonstrated a thorough understanding of our issues, not just rhetorically but historically. He has a long, tangible record of support and has championed our quest for freedom both in word and deed." Yet, it is Bradley who has truly advanced the debate on LGBT issues throughout this campaign. When Bradley criticized the Clinton-Gore administration's "Don't Ask, Don't Tell" policy, Gore later responded by admitting its failure. When Bradley first came out against California's Proposition 22, aka the Knight initiative that would prohibit gay marriage, Gore followed suit once he realized it was safe to do so.

Time and time again, Bradley has set the standard of leadership. Gore merely follows. Moreover, it was Bradley, not Gore, who delivered the most powerful and courageous speech on LGBT issues that any political candidate, let alone one for the presidency of the United States, has ever given. Before Birch herself and 1,000 HRC dinner attendees in Michigan last October, Bradley proclaimed his commitment to add protections based on sexual orientation to the 1964 Civil Rights Act. Gore and HRC both oppose this bold initiative in favor of compromised fairness, like ENDA. While Bradley is also on record supporting ENDA, he sees it only as a means to an end, not an end in itself, like Gore. In Bradley's words, "We can do better!" Gore and HRC's rationale for opposing broadening the scope of the 1964 Civil Rights Act is one that is fear-based. They contend that opening up this landmark legislation risks watering down its original intent. Never mind that prior to the GOP takeover of Congress in 1994, one of the main legislative goals of the LGBT community was to add sexual orientation to the 1964 Civil Rights Act.

It is Bradley's belief that we must never fall into the error of believing that there is only a certain amount of equality available; that civil rights protections are weakened each time they are extended to another group; or that the "equal" in "equal protection" is susceptible to a different meaning depending on who needs protection. Once more, if we truly believe in the American ideal, we have to be willing to share its benefits and burdens, its rights and responsibilities, with all Americans, even if they are different from us and even when that difference makes us uncomfortable. In the words of Coretta Scott King, if we leave just one class of citizens out from the protection of the 1964 Civil Rights Act, then the entire civil rights movement suffers.

As for Birch and HRC's reasons for selling us short by endorsing Gore over Bradley, I say check your motives.

Joel Jorgensen
San Francisco

The suicide of the queer community

The new young designer queers deserve the Castro and SOMA that is being created for them. These people seem determined to ruin our once glorious community by stinking up restaurants and cafes with their bad designer perfume and bringing straight women into leather bars (Powerhouse, on the evening of February 4) who gawk and smoke cigarettes in childish defiance of state and local laws and the health of other patrons.

The Castro and South of Market were created by real men, now long gone, who established community centers for the masculine male-identified pioneers arriving here. These fashion victim designer queer newcomers are worse than vandals; they are also destroying the very foundation of the community they inherited. The buyout of the Alice B. Toklas Democratic Club by Willie Brown and the placing of ads against Tom Amiano shows clearly just how stupid, selfish, and shortsighted these "future leaders" have become.

Every queer should ignore and throw away any slate card produced by this corrupt turncoat organization. Just before the elections, they will be out at 18th and Castro with their ironing boards, claiming to be the voice of the queer community.

Tell them what you think and dramatically throw their fliers and slate cards in the nearby trash can. This would be a simple yet powerful action to reclaim the Castro, and its queer orientation, honor-

ing our pioneers and founders in the process. Let this Brown "front" organization go the way of the Hallmark Card and Häagen-Dazs stores once found on Castro Street.

John Cailleau
San Francisco

Different view on AIDS in Africa

"All wars require propaganda." That line appeared in a *Batman* comic book recently. It immediately sprang to mind while reading Jeff Getty's ACT UP/Golden Gate column in the January 20 B.A.R. recounting Cleve Jones's trip to South Africa.

The article stirred thoughts about AIDS dissident theory as it pertains to Africa. AIDS reappraisers have suggested that what is called AIDS in Africa results largely from conditions of poverty, including malnutrition, unsanitary living conditions, and contaminated water supplies.

Jones's observations in South Africa prove the point. He describes "crowded living conditions and unspeakable poverty," and "houses where there was no food."

Further, Jones also confirms another dissident assertion about Africa — AIDS-defining diseases in Africa are different from those in Western culture. The illnesses most closely associated with AIDS in Africa are common illnesses in developing nations, with or without HIV, such as tuberculosis, malaria, and diarrhea. As Jones comments, "Most patients die from tuberculosis."

TB is a treatable, preventable disease. It is also highly contagious. Clearly, if there were money to deal with basic public health, TB would not be a problem. Wouldn't it make sense to use the limited resources available for Africa to wipe out treatable diseases? Doesn't it make sense to attack the conditions of poverty, such as lack of food and clean water, which lead to disease?

We hear frequently these days about the urgent need to get the African people AIDS medications. But no AIDS drug, not one of them, not even in combination with other AIDS drugs, offers a cure for AIDS. Further, it would be unconscionable to send AIDS medications to populations that don't have healthcare systems adequate to oversee their administration. Combination therapy is complicated and requires medical oversight to monitor such things as anemia, liver damage, kidney failure, heart problems, etc. Some AIDS medications must be taken on a full stomach — something that would be difficult for people without food to do.

If you give a woman with TB antiretroviral medications, won't she still die of TB? If you throw a condom at a starving man, won't he still die of starvation?

When all is said and done, it seems grossly unfair to pin the problems of sub-Saharan Africa on Peter Duesberg or to claim that he "will one day be responsible for millions of deaths." In fact, Duesberg cares as much about whether people live or die as do Getty and Jones. I have a suggestion for anybody who doubts that — ask him about it. Instead of blind disparagement, try a little civil discourse.

The real problem afflicting people in many regions of Africa — and other developing nations — is that there are no foreign aid dollars available to help those whose lives are mired in poverty. With the limited resources available, I believe people of sub-Saharan Africa would be far better served by solutions that tackle the underlying problem, rather than those that perpetuate American dogma about AIDS.

David Fink
San Francisco

What's queerness got to do with it?

I carry the rainbow flag at many pickets and marches, queer or not. Fellow protesters always make me feel welcome, especially when passing motorists yell "Faggot!"

Recently, at a demo about inadequate public health funding, a non-participating bystander asked me what gay rights had to do with health care.

"Queer people," I told him, "also get sick."

If a political issue involves humans or their planet, then it involves Lavenderians. Sometimes on opposing teams.

Tortuga Bi Liberty
San Francisco

Attention performers

GAWK (Gay Artists and Writers Collective), a group of playwrights, actors, filmmakers, and comedy writers, is looking for poets to read in March for an Oakland event. Call Jon Sugar at (415) 731-2424 for info or write 901 Stanyan Street #14, San Francisco, CA 94117. We also provide DJs, live music, emcees, and security for community events.

Jon Sugar
San Francisco

California to pick party nominees?

by Wayne Friday

For the Democratic Party, California is the whole ball game; for the Republicans, the effect of the March 7 primary in the Golden State depends in large part on what Arizona Senator **John McCain** does in the South Carolina primary this Saturday, February 19.

California's early, all-important March 7 primary, takes place on "Super Tuesday" along with primaries in New York, Ohio, and 10 other states and will almost certainly determine whether it's **Al Gore** or challenger **Bill Bradley** who'll carry the Democratic banner in the November presidential election. If, as some say is increasingly possible, McCain upsets front-runner

George W. Bush in South Carolina, then

California could make it for McCain and spell the end for the high-rolling Bush campaign. California, with its winner-take-all Republican primary, would be the next important state for McCain, and the money that he so badly needs for a strong last-minute television campaign here would definitely pour in — providing he wins, or nearly wins in South Carolina.

The McCain-Bush race in South Carolina has become bitter and regardless of the outcome of Saturday's primary, some within the GOP feel that the heated name-calling between the two Republicans will carry over and ultimately do damage regardless of who the GOP nominates at its Philadelphia convention in July. A win or near-win for McCain would immediately make him the favorite in the March 7 primary, where 16 percent of the Republican delegates needed for nomination are elected. Thus, for the first time since 1964, when another Arizona senator, **Barry Goldwater**, won the GOP nomination, the state's primary is important to that party.

With the Democrats, delegates are chosen on the basis of the candidate's vote percentage in each of the state's congressional districts. Still, a big win here by Gore, coupled with wins in states like Ohio, New York, Michigan, and a few others, could put the nomination out of reach for Bradley. For the Democrats, one has to go back to 1972, when **George McGovern** pulled off a come-from-behind win to capture the presidential nomination to see when the California primary played any real part in choosing the party's nominee.

Both the Democrats and Republicans have grumbled for years that California has lacked influence in choosing the eventual party nominees for president; even as recent as 1996, when only the Republicans had a true race for the nomination, **Bob Dole** had locked up the nomination before the state got around to voting. This year, the state moved its presidential primary to the first Tuesday in March, and thanks to the surprising McCain win in New Hampshire on February 1, and the surprising Gore-Bradley

contest for the Democrats, the hopes of both McCain and Bradley ride on the outcome of the California primary in less than three weeks.

If Gore, who is leading Bradley in all current California polls, manages to win a huge chunk of California's 434 convention delegates, while picking up primary wins in other states, he will most certainly lock up the Democratic nomination.

Gore and Bradley both have been working the state in the past two weeks; Bush and McCain will be here immediately after the

South Carolina votes are counted. Finally, California has become a true player in the high stakes presidential contest for both parties. As one Democratic strategist put it this week, "Instead of

California being treated like a political ATM where candidates of both parties come here, raise millions and spend it elsewhere, both parties have to spend and campaign here now."

Proposition 22

How about those silly-assed "Gays for 22," led, supposedly by a 24-year-old political consultant from San Jose, **Todd Beddingfield**, who calls himself the "statewide chair" of the "Gays for 22" group. Beddingfield, who of course was born long after many gave up their careers, families, and in some cases, their lives, for the gay rights cause (that's right, he inherited his gay rights, folks) says "this initiative [Proposition 22] doesn't hurt gays and lesbians at all; California isn't ready for gay marriage and we shouldn't let some other state legislature or judge tell us we should have it." Hey, you've got to hand it to the proponents of the anti-gay Proposition 22 for finding dupes like Beddingfield, few though they may be, that they can use in their cause.

Beddingfield told the *Los Angeles Times* that he has spent the past few months trying to rally support for Proposition 22 mostly by passing out flyers in the Castro District. Really? No one I could find this week had ever recalled seeing him or anyone else handing out pro-22 literature. Get a life you guys and be patient — you'll grow up one day.

As for how the No on Knight/No on Proposition 22 effort is going — I'm often asked if we can defeat the anti-gay measure, and I don't know. Frankly, it doesn't look like it, but Supervisor **Mark Leno**, one of the true champions in the fight against the Knight measure, told me "It's going to be close, but we have a real chance of beating it."

I hope he's correct.

This Knight scheme is nothing more than the first step toward eventually taking away those rights gays and lesbians do have in the state. If Proposition 22 does win it will only encourage those who sponsored it to then go after other rights, such as domestic partner rights that we now enjoy.

Make no mistake, the anti-gay forces will not stop with Proposition 22. If the only intention of the Knight initiative was to make

it a law that only marriages between a man and a woman are valid in California, it is a ruse — that is already the law in this state.

Regardless of how you vote in the March 7 presidential primary, Democrat or Republican, vote No on Proposition 22 and make at least three phone calls to people you know and ask them to do likewise.

No on Proposition 22 on March 7.

Politics and people

President **Bill Clinton** will be the featured guest at a March 3 dinner at the Mark Hopkins to raise funds for the **Dianne Feinstein** re-election campaign and to boost the Gore-for-president effort.

How about that circus the Reform Party put on last Saturday during its gathering in Nashville, with one-time local gay activist, and now national Reform Party secretary **Jim Mangia** right in the center of it all. Not that it is going to be worth anything, but look for the guy who started this party, **Ross Perot**, to end up as its nominee for president in November.

Congrats to **Rebecca Prozan**, the LGBT liaison to Mayor **Willie Brown**, who was recognized with an honorable mention for the first **John F. Kennedy Award** by Democratic state chair **Art Torres** and who was presented to the full state convention this past weekend in San Jose. The award is in recognition for "outstanding service and leadership" to the party by young Democrats under the age of 30.

Next to Vice President Gore, the person creating the most excitement at the Demo convention in San Jose was Senator **Dianne Feinstein**. The former San Francisco mayor was treated like a rock star everywhere she went and the latest Field Poll shows why — going into next month's primary, Feinstein is supported by 52 percent of all statewide voters, including 83 percent of the Democrats, 17 percent of the Republicans, and 45 percent of nonpartisans or those registered with minor parties. The Field Poll shows Feinstein so popular that serious talk has started again of her being both Gore's choice for vice president as well as being a candidate for re-election in November.

Win or lose in South Carolina on Saturday, local McCain supporters are holding a fundraiser for their man Thursday, February 24 at the Grand Hyatt Hotel — a "Victory Reception" at \$250 per person or a private reception with McCain at \$1,000 per person. (567-4355 for info.)

National Democrats hope to win as many as five GOP-held House seats from California this year and none looks more promising than the 15th District seat that Representative **Tom Campbell** is giving up to run for the U.S. Senate. Though Campbell has held the seat since 1995, it's the same Democrat-leaning district that also has voted overwhelmingly for Democrats like Clinton, Senators **Barbara Boxer** and **Feinstein**, and Governor **Gray Davis** and even Republican strategists fear Democrat Assemblyman **Mike Honda**, a popular vote-getter, will take this seat from the GOP in November. ▼

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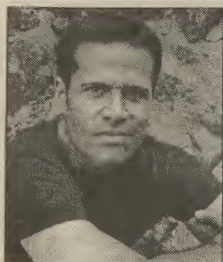
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Thank you, Charles Schulz

by Nancy Boutillier

The size of the type and the spread of the paper make clear to children that the daily newspaper is an adult world. But one corner of that adult world made room for me even before my arm-span could handle the newspaper while sitting in a chair. I remember kneeling on the floor, spreading the paper out, climbing up the bottom half of the page so I could hunch over the paper and read the "funny pages." Or, as my father would sit at the dining room table holding the paper out like a big book, I would stand behind his chair and read the strips over his shoulder.

Even if it was only the funny pages that I could manage, I felt like an adult when I read the newspaper. I always read the entire page, exercising my reading skills more than understanding the humor. I always started with the strip called "Nancy" thinking it would say something about my life. Despite the name-sake, Nancy offered me little, and her pal Sluggo seemed like a dolt. The plots of the serial strips, like "Brenda Starr" and "Dick Tracy," could not capture my imagination. And, even as a kid, I was annoyed by the narrowness of the gender roles in those husband-wife strips, like "Blondie" and "Andy Capp." I didn't see the humor in Andy's nightly forays to the pub.

The world I loved was "Peanuts." It was a world in which girls and boys played baseball and football together. They were friends and rivals to one another, but not in one of those highly gendered worlds that were so aggressively marketed to kids, the world of Barbie and Ken or the board game "Mystery Date." The world of "Peanuts" was actually a lot like the suburban neighborhood I lived in. There were friendships between boys, between girls, between girls and boys, and, in the case of Snoopy and Woodstock,

between beagle and bird. There were constants in the relationships—Lucy tended to bully Charlie Brown, Linus was the listening friend who never seemed as insecure as the presence of that blanket seemed to suggest—and it was separate from the world of adults.

I knew each of the characters on the page and I recognized them all in my own life—and in myself. I knew I had some of Lucy's bossiness in me, some of Linus's earnestness, some of Charlie Brown's bad luck, and some of Snoopy's imagination. But it was my Uncle Charlie—not really an uncle, but a friend of the family—who used to call me Peppermint Patty, and I loved it. I knew that the name fit me like a glove—a baseball glove.

Long before there was Xena and Gabriella, Charles Schulz gave us Peppermint Patty and Marcie, where girl with freckles and sandals (were those Birkenstocks Patty was wearing?) meets girl with wire-rim glasses and sneakers. Patty is the quintessential tomboy—never in a dress, always the most confident athlete—and Marcie is her nerdy sidekick best friend, the one who calls Patty "Sir" with affection and admiration.

I don't believe that Schulz consciously created a pair of baby dykes in Peppermint Patty and Marcie, but I do believe that, given the chance to grow up in cartoon land or real life, they each would have come out—maybe together, probably not. The gift that Schulz gave to us is that his portrayal of childhood was rooted in what was rather than in what "should be." In his accuracy, he cast a particular kind of girlhood friendship, the kind that emerges between girls who later come out. He did not have to fashion baby dykes, he just kept an open mind about who girls could be in the world,

and he happened to get right a particular kind of girlhood friendship that can grow between two baby dykes!

Patty would have captained every sports team, and Marcie would have gone to Smith and majored in women's studies. The two would have returned to the neighborhood during some holiday break and when one had finally had the courage to come out to her childhood best friend, the other would have said, "Me too!"

They would have backtracked through memory lane and made sense of their shared childhood—the boys that they did or did not date, the jealousies they experienced, the anxieties, the sense of being different, their sense of connection.

Chances are, they both would have discovered that the boys that took them to the prom turned out gay too!

It is a conversation that many of us have when we discover that as children we somehow sensed a camaraderie in one another.

I'm glad that Schulz did not let Peppermint Patty and Marcie grow

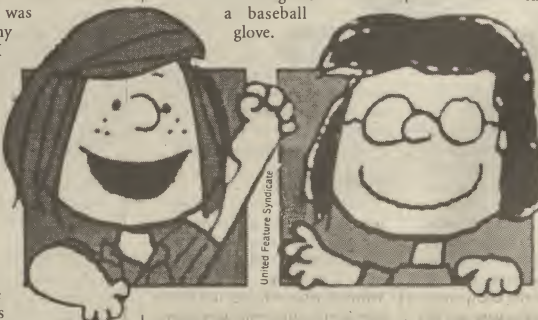
up. For all these years—half a century—he has given kids a corner of the newspaper. And in that corner, kids learned to see themselves without too much judgment. Lucy need not reflect on her crabbiness, Charlie Brown could step to the mound again with hope of a victory, Marcie could follow Peppermint Patty around and call her "Sir." And nobody would have to ask why; it was just the way it is.

The world lost a fabulous cartoonist this past weekend in the death of Charles Schulz. And whether Schulz himself ever knew it or not, he left behind a wonderful lesbian archetype of childhood friendship in Peppermint Patty and Marcie. Long may all the "Peanuts" characters live in spirit and in the funny pages, just as Schulz fashioned them.

And if I ever get married—legally or not, Knight initiative or no—Patty and Marcie are the pair I will place on the top of the cake. Thank you, Charles Schulz. You were as good a man as Charlie Brown—and open to the goodness of others. ▼



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HISTORY LESSON

What is the history of butch-femme culture?

by David Bianco

Butch-femme" usually signifies the lesbian bar culture of the middle part of the 20th century. But the origins of butch-femme identity may go back at least 100 years before that time, and its social and cultural legacy continues to the present day.

The exact origins of butch-femme identity are unknown, though there are scattered 19th century references to female companions who might be the precursors of later butches and femmes.

In the 1820s, for example, "Miss Willson and Miss Brundage" were two unmarried women who lived together on a farm in upstate New York. Sarah Brundage wore the pants in the family—literally—and undertook traditionally male chores, like plowing and planting. By contrast, Mary Ann Willson performed the more "womanly" tasks of caring for their cabin and painting watercolors.

In the late 19th and early 20th centuries, a number of upper-class women paired off in romantic relationships, with one partner perceived as "mannish" in appearance and manner, while the other was more traditionally "feminine." Poet Amy Lowell, for example, smoked cigars and wore tailored suits, while her companion, Ada Dwyer Russell, gave up her career on the stage to type Lowell's manuscripts.

In the 1920s, British writer Radclyffe Hall immortalized a butch-femme couple in her novel, *The Well of Loneliness*: the classic butch woman, Stephen Gordon, and her feminine lover Mary. Lesbian historians have suggested that Hall's widely read novel may

have set the stage for the butch-femme culture that began forming in American cities in the following decade.

With the rise of industrialization and the growth of cities in the years following both world wars, working-class women were freer to move away from their families, find jobs, remain unmarried, and form social networks.

An urban lesbian subculture began to emerge and thrive particularly well in bars—havens where women could meet each other for love and friendship.

The subculture of lesbian bars had rules that governed its membership: a lesbian (or "gay girl," as was often said at the time) was either butch or femme.

Codes for dress and behavior were strict. Butches dressed in male attire, held doors for their femmes, and lit their cigarettes. Femmes, on the other hand, cultivated a more traditionally feminine appearance and manner, often wearing high heels and makeup and acting demure.

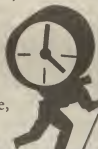
Some women found it difficult to find a place for themselves within this strict dichotomy. "I wasn't cute or passive enough to be 'femme,' and I wasn't mean or tough enough to be 'butch,'" poet Audre Lorde wrote in her memoirs. "I was given a wide berth." Women who refused to choose one or the other role were sometimes called "kiki."

Besides being a social set-up, butch-femme identity also constituted a security system. Butch-femme couples, who were more obviously queer than middle-class lesbians, often faced anti-gay harassment, rape, and other violence. Butches, who were seen as usurping male privilege, were par-

ticularly targeted by straight men. The butch's job was to protect herself and her femme.

With the coming of the women's liberation movement, some lesbians of the 1960s and 1970s dismissed butch-femme roles as imitative of heterosexuals, and many opted for an androgynous look and manner as a feminist political statement. But in the 1980s, many lesbians began to reclaim butch-femme identity, and it remains an important means of expression in contemporary lesbian culture. ▼

David Bianco is the author of *Gay Essentials* (Alyson Publications), a collection of his history columns. He can be reached at DaveBianco@aol.com. For more *Past Out*, visit www.planetout.com.



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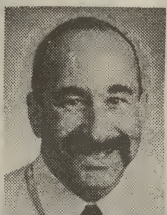
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Castro robbery suspects strike again

by Jane Warner and Ron
McGlashan

1 7th and Sanchez, February 8, 10:20 p.m.: While walking on Sanchez near 17th Street, the victim was approached by a man and a woman. The man showed him a gun in his waist and told him, "Hand it over, nigger, wallet, jewelry, everything." The victim gave him his wallet and two rings on his fingers. Disgusted, the female suspect asked him, "Is that all?" She then told the victim to turn around and not look back. The victim could hear the two run northbound on Sanchez Street. The male suspect is described as Asian, 20-25 years old, 5 feet 4 inches tall, weighing 130 pounds, wearing all dark clothing. The female suspect also is described as Asian, 5 feet tall, weighing 100 pounds, 17-19 years old, wearing luminescent silvery eye shadow, a black and white horizontal striped shirt, light colored pants, and hair pulled back in a ponytail.

Welcome wagon

4000 block of 18th Street, February 10, 12:45 a.m.: A man who

was moving into his new apartment was confronted by a woman who was sitting in his doorway and asked him for change. The man gave her what he had in his pocket and went into the building. When he came out, another man approached him and said, "Give me some money or I'll plug you."

The victim ran up 18th Street toward Cala Market and called the police.

The man and the woman were last seen walking together eastbound on 18th Street. The male suspect was described as African American, 5 feet 9 inches tall, weighing 165 pounds, 35 years old, with a shaved head, wearing a green jacket. The female was described as African American, 35 years old, wearing dark clothing.

While strolling ...

Duboce Park, February 10, 12:30 a.m.: A man was approached in the park by four men who grabbed him from behind and demanded his money. When he resisted, one of the men hit him over the head with a lead pipe. The robber searched the victim's pockets, taking a Palm Pilot, his wallet, and about \$60 in cash. The suspects ran through the park, got into a blue Ford Mustang and were last seen south-

bound on Noe Street. The victim flagged down a passing police officer who radioed a description of the suspects. A few minutes later, police in the area found the Mustang at Noe and Beaver and successfully effected a stop. Arrested for robbery were Hansen Copado, 20, Frederick Melandez, 19, Oscar Linares, 18, and two other juveniles, both 17.

Worse than Muni

20th and Diamond, February 7, 10:10 p.m.: A man walked to his car and saw two strangers sitting inside it. As he approached, he heard the car's engine start. He quickly opened the passenger side door and grabbed one of the suspects by the shirt. The suspect punched him in the chest, causing him to fall away from the vehicle to the ground, and the suspects sped off in his car, last seen eastbound on 20th Street. The suspects were described as white males, 25-30 years old, one had a shaved head and an earring through his right ear, wearing a black leather jacket, the other suspect had scraggly brown hair, with a normal build, unknown type clothing. ▼

Gay club death

◀ page 1

lieve Goring did drugs. Stephens told the B.A.R. although Goring was not wheezing before he collapsed, his office could not rule out asthma as a possible cause of Goring's death. Stephens said the manner of Goring's sudden death is consistent with GHB overdose, however, the cause of death may not be known for another eight to 10 weeks until toxicology tests are complete. Stephens added that all-night clubs like Club Universe are often magnets for GHB use. Police said they have made several drug arrests outside Club Universe in recent weeks.

Stephens described Goring as being in "excellent physical condition." A preliminary autopsy was conducted but it showed no obvious cause of death.

Goring's case was forwarded to San Francisco Police Department's homicide division. If it's determined Goring died of a GHB overdose, homicide detectives will work to determine whether Goring took GHB voluntarily or whether the colorless liquid drug had been slipped in Goring's drink without his knowledge.

Goring worked as a banquet server at San Jose's Fairmont Hotel for the past five years, according to its general manager Fred Hansen, who described Goring as very well liked and "a hard worker."

"I was talking with him in the kitchen on Saturday night," Hansen recalls. "He was in a good mood but he was always in a good mood. I never saw him in a bad mood." Goring died just hours after that conversation. ▼

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CRIXIVAN in combination with antiretroviral agents is a powerful protease inhibitor that fights HIV and is among the preferred treatments for HIV in federal healthcare guidelines.¹ CRIXIVAN can help reduce the chance of illnesses and death associated with HIV; CRIXIVAN can also help lower the amount of HIV in your body (called "viral load") and raise your CD4 T-cell count, as shown in studies over a one-year period. Some patients may not experience these effects. CRIXIVAN is not a cure for HIV or AIDS.

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In a landmark study, over 90% of 31 patients receiving a combination of CRIXIVAN, AZT, and 3TC reduced their serum viral load below the limit of detection after 24 weeks. Importantly, the limited number of patients who chose to stay with the study for longer periods of time maintained these results through the one-year mark. In a separate study, 30% of 261 patients receiving dual therapy of CRIXIVAN and AZT had serum viral loads below the limit of detection at 48 weeks. In another landmark study, 43% of 40 patients receiving combination therapy with CRIXIVAN, AZT, and 3TC had plasma viral loads below the limit of detection at 40 weeks. In this study of over 1,000 patients, the group of patients receiving CRIXIVAN along with 3TC and AZT achieved a reduction in deaths and AIDS-defining illnesses over those taking 3TC and AZT alone. Overall, the number of deaths was inadequate to assess the impact of CRIXIVAN on survival. Blood viral loads were measured by available tests and the virus may still be present in other organ systems.

■ THINGS YOU SHOULD KNOW ABOUT CRIXIVAN

CRIXIVAN can be taken with a light meal or on an empty stomach. Some patients treated with CRIXIVAN may develop kidney stones. For some, this can lead to more severe kidney problems, including kidney failure. Drinking at least 6 glasses of water each day may help reduce the chance of forming a kidney stone. Other side effects reported include rapid breakdown of red blood cells and liver problems.

As with other protease inhibitors, changes in body fat, increased bleeding in some patients with hemophilia, and increased blood sugar levels or diabetes have been reported. Additionally, severe muscle pain and weakness have occurred in patients also taking cholesterol-lowering medicines called "statins." There are some common medications and AIDS-related medications you should not take with CRIXIVAN. Discuss all medications you are taking or plan to take with your doctor.

For more detailed information about CRIXIVAN, please read the information immediately following this advertisement.

Guidelines for the Use of Antiretroviral Agents in HIV-Infected Adults and Adolescents. Panel on Clinical Practices for Treatment of HIV Infection, Department of Health and Human Services (DHHS), May 5, 1999.

**Remember to ask your
doctor about CRIXIVAN.**

CRIXIVAN[®]
(indinavir sulfate)
Capsules



Please read this information before you start taking CRIXIVAN. Also, read the leaflet each time you renew your prescription, just in case anything has changed. Remember, this leaflet does not take the place of careful discussions with your doctor. You and your doctor should discuss CRIXIVAN when you start taking your medication and at regular checkups. You should remain under a doctor's care when using CRIXIVAN and should not change or stop treatment without first talking with your doctor.

What is CRIXIVAN?

CRIXIVAN is an oral capsule used for the treatment of HIV (Human Immunodeficiency Virus). HIV is the virus that causes AIDS (acquired immune deficiency syndrome). CRIXIVAN is a type of HIV drug called a protease (PRO-tee-ase) inhibitor.

How does CRIXIVAN work?

CRIXIVAN is a protease inhibitor that fights HIV. CRIXIVAN can help reduce your chances of getting illnesses associated with HIV. CRIXIVAN can also help lower the amount of HIV in your body (called "viral load") and raise your CD4 (T) cell count. CRIXIVAN may not have these effects in all patients.

CRIXIVAN is usually prescribed with other anti-HIV drugs such as ZDV (also called AZT), 3TC, ddI, ddC, or d4T. CRIXIVAN works differently from these other anti-HIV drugs. Talk with your doctor about how you should take CRIXIVAN.

CRIXIVAN has been studied in adults. The safety and effectiveness of CRIXIVAN in children and adolescents have not been established.

How should I take CRIXIVAN?

There are six important things you must do to help you benefit from CRIXIVAN:

1. **Take CRIXIVAN capsules every day as prescribed by your doctor.** Continue taking CRIXIVAN unless your doctor tells you to stop. Take the exact amount of CRIXIVAN that your doctor tells you to take, right from the very start. To help make sure you will benefit from CRIXIVAN, you must not skip doses or take "drug holidays". If you don't take CRIXIVAN as prescribed, the activity of CRIXIVAN may be reduced (due to resistance).
2. **Take CRIXIVAN capsules every 8 hours around the clock, every day.** It may be easier to remember to take CRIXIVAN if you take it at the same time every day. If you have questions about when to take CRIXIVAN, your doctor or health care provider can help you decide what schedule works for you.
3. **If you miss a dose by more than 2 hours, wait and then take the next dose at the regularly scheduled time.** However, if you miss a dose by less than 2 hours, take your missed dose immediately. Then take your next dose at the regularly scheduled time. Do not take more or less than your prescribed dose of CRIXIVAN at any one time.
4. **Take CRIXIVAN with water.** You can also take CRIXIVAN with other beverages such as skim or non-fat milk, juice, coffee, or tea.
5. **Ideally, take each dose of CRIXIVAN without food but with water at least one hour before or two hours after a meal.** Or you can take CRIXIVAN with a light meal. Examples of light meals include:

dry toast with jelly, juice, and coffee (with skim or non-fat milk and sugar if you want)
corn flakes with skim or non-fat milk and sugar

Do not take CRIXIVAN at the same time as any meals that are high in calories, fat, and protein (for example — a bacon and egg breakfast). When taken at the same time as CRIXIVAN, these foods can interfere with CRIXIVAN being absorbed into your bloodstream and may lessen its effect.

6. **It is critical that you drink at least six 8-ounce glasses of liquids (preferably water) throughout the day, every day. CRIXIVAN can cause kidney stones.** Having enough fluids in your body should help reduce the chances of forming a kidney stone. Call your doctor or other health care provider if you develop kidney pains (middle to lower stomach or back pain) or blood in the urine.

Does CRIXIVAN cure HIV or AIDS?

CRIXIVAN is not a cure for HIV or AIDS. People taking CRIXIVAN may still develop infections or other conditions associated with HIV. Because of this, it is very important for you to remain under the care of a doctor. Although CRIXIVAN is not a cure for HIV or AIDS, CRIXIVAN can help reduce your chances of getting illnesses, including death, associated with HIV. CRIXIVAN may not have these effects in all patients.

Does CRIXIVAN reduce the risk of passing HIV to others?

CRIXIVAN has not been shown to reduce the risk of passing HIV to others through sexual contact or blood contamination.

Who should not take CRIXIVAN?

Do not take CRIXIVAN if you have had a serious allergic reaction to CRIXIVAN or any of its components.

What other medical problems or conditions should I discuss with my doctor?

Talk to your doctor if:

- You are pregnant or if you become pregnant while you are taking CRIXIVAN. We do not yet know how CRIXIVAN affects pregnant women or their developing babies.
- You are breast-feeding. You should stop breast-feeding if you are taking CRIXIVAN.

Also talk to your doctor if you have:

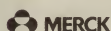
- Problems with your liver, especially if you have mild or moderate liver disease caused by cirrhosis.
- Problems with your kidneys.
- Diabetes
- Hemophilia
- High cholesterol and you are taking cholesterol-lowering medicines called "statins".

Tell your doctor about any medicines you are taking or plan to take, including non-prescription medicines.

This medication was prescribed for your particular condition. Do not use it for any other condition or give it to anybody else. Keep CRIXIVAN and all medicines out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

This leaflet provides a summary of information about CRIXIVAN. If you have any questions or concerns about either CRIXIVAN or HIV, talk to your doctor.

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995455(8/509)-CRX-COM

Patient Information about CRIXIVAN® (KRIK-sih-van)

for HIV (Human Immunodeficiency Virus) Infection
Generic name: indinavir (in-DIH-nuh-veer) sulfate

8024509

Can CRIXIVAN be taken with other medications?*

Drugs you should not take with CRIXIVAN:

SELDANE® (terfenadine) HISMALAN® (astemizole)
VERSED® (midazolam) HALCION® (triazolam)
PROPULSID® (cisapride) Ergot medications (e.g., Wigraine® and Cafergot®)

Taking CRIXIVAN with the above medications could result in serious or life-threatening problems (such as irregular heartbeat or excessive sleepiness).

In addition, you should not take CRIXIVAN with rifampin, known as RIFADIN®, RIFAMATE®, RIFATER®, or RIMACTANE®.

Drugs you can take with CRIXIVAN include:

RETROVIR® (zidovudine, ZDV also called AZT) EPIVIR™ (lamivudine, 3TC)
ZERIT® (stavudine, d4T) isoniazid (INH)
BACTRIM®/SEPTRA® (trimethoprim/sulfamethoxazole) DIFLUCAN® (fluconazole)
BIAVIN® (clarithromycin) ORTHO-NOVUM 1/35® (oral contraceptive)
TAGAMET® (cimetidine) Methadone
VIDEX® (didanosine, ddI) — If you take CRIXIVAN with VIDEX®, take them at least one hour apart.
MYCOBUTIN® (rifabutin) — If you take CRIXIVAN with MYCOBUTIN®, your doctor may adjust both the dose of MYCOBUTIN and the dose of CRIXIVAN.
NIZORAL® (ketoconazole) — If you take CRIXIVAN with NIZORAL®, your doctor may adjust the dose of CRIXIVAN.
RESPECTOR® (doxycycline) — If you take CRIXIVAN with RESPECTOR®, your doctor may adjust the dose of CRIXIVAN.
SPORANOX® (itraconazole) — If you take CRIXIVAN with SPORANOX®, your doctor may adjust the dose of CRIXIVAN.
SUSTIVA® (efavirenz) — If you take CRIXIVAN with SUSTIVA®, your doctor may adjust the dose of CRIXIVAN.

Talk to your doctor about any medications you are taking.

What are the possible side effects of CRIXIVAN?

Like all prescription drugs, CRIXIVAN can cause side effects. The following is not a complete list of side effects reported with CRIXIVAN when taken either alone or with other anti-HIV drugs. Do not rely on this leaflet alone for information about side effects. Your doctor can discuss with you a more complete list of side effects.

Some patients treated with CRIXIVAN developed kidney stones. In some of these patients this led to more severe kidney problems, including kidney failure or inflammation of the kidneys. Drinking at least six 8-ounce glasses of liquid (preferably water) each day should help reduce the chances of forming a kidney stone. Call your doctor or other health care provider if you develop kidney pains (middle to lower stomach or back pain) or blood in the urine.

Some patients treated with CRIXIVAN have had rapid breakdown of red blood cells (hemolytic anemia) which in some cases was severe or resulted in death.

Some patients treated with CRIXIVAN have had liver problems including liver failure and death. Some patients had other illnesses or were taking other drugs. It is uncertain if CRIXIVAN caused these liver problems.

Diabetes and high blood sugar (hyperglycemia) have occurred in patients taking protease inhibitors. In some of these patients, this led to ketoacidosis, a serious condition caused by poorly controlled blood sugar. Some patients had diabetes before starting protease inhibitors, others did not. Some patients required adjustments to their diabetes medication. Others needed new diabetes medication. In some patients with hemophilia, increased bleeding has been reported.

Severe muscle pain and weakness have occurred in patients taking protease inhibitors, including CRIXIVAN, together with some of the cholesterol-lowering medicines called "statins." Call your doctor if you develop severe muscle pain or weakness.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs and arms may also happen. The cause and long term health effects of these conditions are not known at this time.

Clinical Studies

Increases in bilirubin (one laboratory test of liver function) have been reported in approximately 10% of patients. Usually, this finding has not been associated with liver problems. However, on rare occasions, a person may develop yellowing of the skin and/or eyes.

Side effects occurring in 2% or more of patients included: abdominal pain, fatigue or weakness, flank pain, feeling unwell, nausea, diarrhea, vomiting, acid regurgitation, loss of appetite, dry mouth, back pain, headache, trouble sleeping, dizziness, taste changes, rash, upper respiratory infection, dry skin, and sore throat.

Swollen kidneys due to blocked urine flow occurred rarely.

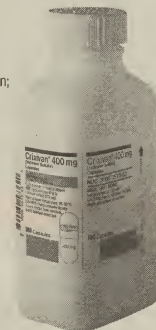
Marketing Experience

Other side effects reported since CRIXIVAN has been marketed include: allergic reactions; severe skin reactions; yellowing of the skin and/or eyes; abdominal swelling; indigestion; inflammation of the kidneys; inflammation of the pancreas; joint pain; depression; itching; hives; change in skin color; hair loss; ingrown toenails with or without infection; crystals in the urine; painful urination; and numbness of the mouth.

Tell your doctor promptly about these or any other unusual symptoms. If the condition persists or worsens, seek medical attention.

How should I store CRIXIVAN capsules?

- Keep CRIXIVAN capsules in the bottle they came in and at room temperature (59°-86°F).
- Keep CRIXIVAN capsules dry by leaving the small desiccant "pillow" in the bottle. Keep the bottle closed.



CRIXIVAN®
(indinavir sulfate)
Capsules

dosing / time / convenience

drug cocktail / work / side effects

why

Can't someone make
HIV THERAPY
less complicated?

food interactions / balance

someone just did!

Once Daily
SUSTIVATM
efavirenz



SUSTIVATM is the first HIV drug approved to be taken once-a-day as part of your combination therapy. Just take three 200 mg capsules together once daily, with or without food; high fat meals should be avoided. Your doctor may suggest taking SUSTIVA at bedtime to reduce any side effects you may experience.

SUSTIVA, an NNRTI*, must be used in combination with other HIV drugs.

SUSTIVA is tough on HIV. It reduces the amount of virus in your blood and increases the number of CD4 cells. SUSTIVA can even be used in young children, 3 years of age or older. This is based on results from controlled clinical trials at 24 weeks. Presently, there are no results from controlled clinical trials showing the long-term effects of SUSTIVA.

SUSTIVA has manageable side effects. Most side effects are mild to moderate and can be managed. The most significant side effects associated with SUSTIVA therapy have been nervous system symptoms (dizziness, trouble sleeping, drowsiness, trouble concentrating and/or abnormal dreams) and rash. These usually subside within the first two to four weeks of treatment. In a small number of patients, rash may be serious. Taking SUSTIVA at bedtime may help make nervous system symptoms less noticeable.

Now listed
among preferred
anti-HIV regimens in
government guidelines.*

Pregnancy should be avoided in women receiving SUSTIVA because birth defects have been seen in primates dosed with SUSTIVA. Barrier contraception should always be used in combination with other methods of contraception.

Talk to your doctor when you start taking SUSTIVA. SUSTIVA may change the effect of other medicines (including ones for HIV). Always tell your doctor if you are taking, starting or changing any prescription or non-prescription medicine when taking SUSTIVA. Your doctor may change your medicines or change their dose. You should discuss your prior medical conditions (such as mental illness, substance abuse, hepatitis, etc.) with your doctor before taking SUSTIVA.

We know that coping with HIV is difficult enough. Your treatment doesn't have to be. Ask your doctor about SUSTIVA. For more important information see the next page for Patient Information about SUSTIVA.

FOR HIV

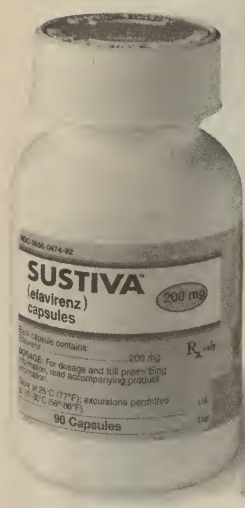
Finally, a once daily medication to treat HIV.
SUSTIVA. It's about time.
www.sustiva.com

*NNRTI - non-nucleoside reverse transcriptase inhibitor.

For more information on SUSTIVA, call 1-800-4PHARMA or visit our website at <http://www.sustiva.com>. For more information on the updated DHHS Guidelines, a PDF file of the guidelines is available at <http://www.hivatis.org>

1. Guidelines for the Use of Antiretroviral Agents in HIV-Infected Adults and Adolescents. Panel on Clinical Practices for Treatment of HIV Infection, Department of Health and Human Services (DHHS), May 1999.

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Once Daily SUSTIVA™ efavirenz

SUSTIVA™ (efavirenz) capsules Patient Information about SUSTIVA* (sus-TEE-vah)

for HIV (Human Immunodeficiency Virus) Infection
Generic name: efavirenz (eh-FAH-vih-rehnz)

Please read this information before you start taking SUSTIVA. Read it again each time you refill your prescription, in case there is any new information. Don't treat this leaflet as your only source of information about SUSTIVA. Always discuss SUSTIVA with your doctor when you start taking your medicine and at every visit. You should remain under a doctor's care when using SUSTIVA. You should not change or stop treatment without first talking to your doctor.

What is SUSTIVA?

SUSTIVA is a medicine used to help treat HIV, the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI).

How does SUSTIVA work?

SUSTIVA works by lowering the amount of HIV in the blood (called "viral load"). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4 cells (a type of immune cell in blood). SUSTIVA may not have these effects in every patient.

Does SUSTIVA cure HIV or AIDS?

SUSTIVA is not a cure for HIV or AIDS. People taking SUSTIVA may still develop other infections associated with HIV. Because of this, it is very important that you remain under the care of your doctor.

Does SUSTIVA reduce the risk of passing HIV to others?

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Continue to practice safe sex, and do not use or share dirty needles.

How should I take SUSTIVA?

- The dose of SUSTIVA for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see **Can children take SUSTIVA?**).
- Take SUSTIVA at the same time each day. You should take SUSTIVA at bedtime during the first few weeks or if you have side effects, such as dizziness or trouble concentrating (see **What are the possible side effects of SUSTIVA?**).
- Swallow SUSTIVA with water, juice, milk or soda. You may take SUSTIVA with or without meals; however, SUSTIVA should not be taken with a high fat meal.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away. If you do miss a dose, do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to SUSTIVA or any of its ingredients.

What other medical problems or conditions should I discuss with my doctor?

Talk to your doctor right away if you:

- Are pregnant or want to become pregnant
- Are breast-feeding
- Have problems with your liver, or have had hepatitis
- Start or change any medicine
- Have side effects while taking SUSTIVA (efavirenz)
- Have a history of mental illness, substance or alcohol abuse

What are the possible side effects of SUSTIVA?

Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams a few hours after starting treatment with SUSTIVA. These feelings may be less noticeable if you take SUSTIVA at bedtime. They also tend to go away after you've taken the medicine for a few weeks. Rarely, patients have more serious side effects that may affect mood or ability to think clearly. These side effects occur more often in patients with a history of mental illness or substance abuse. Tell your doctor promptly if any of these side effects continue or if they bother you. There is the possibility that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs. You should avoid driving or operating machinery if you are having these side effects.

One of the most common side effects is rash. These rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor promptly.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea. However, this is not a complete list of side effects reported with SUSTIVA when taken with other anti-HIV drugs. Do not rely on this leaflet alone for information about side effects. Your doctor can discuss a more complete list of side effects with you.

Please contact your doctor immediately before stopping SUSTIVA because of side effects. Tell your doctor or other healthcare provider if you notice any side effects while taking SUSTIVA.

What about birth control, pregnancy, or breast-feeding?

Women should not become pregnant while taking SUSTIVA. Birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. You should use a condom or diaphragm in addition to other methods of birth control while taking SUSTIVA. Inform your doctor immediately if you are pregnant. If you want to become pregnant, talk to your doctor. Do not take SUSTIVA if you are breast-feeding. Talk to your doctor if you are breast-feeding your baby.

Can I take other medicines with SUSTIVA?

SUSTIVA may change the effect of other medicines (including ones for HIV). Your doctor may change your medicines or change their doses. For this reason, it is very important to:

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your medicines when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA:**

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be changed or have their dose changed when taken with SUSTIVA:**

- Crixivan® (indinavir)
- Fortovase® (saquinavir)
- Biaxin® (clarithromycin)

How should I keep SUSTIVA?

SUSTIVA is available as 50 mg, 100 mg, and 200 mg capsules.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59°-86°F.

Keep SUSTIVA out of the reach of children.

How can I learn more about SUSTIVA?

Talk to your doctor or other healthcare provider if you have questions about either SUSTIVA or HIV. For additional information you can visit the SUSTIVA website at <http://www.sustiva.com>.

This medicine was prescribed for your particular condition. Do not use it for any other condition or give it to anybody else. Keep SUSTIVA out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

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DuPont Pharmaceuticals

Wilmington, DE 19880
Issued September, 1998

St. John's wort counters AIDS drugs, study says

by Bob Roehr

St. John's wort (hypericum perforatum), an herbal product commonly used to ease mild depression, speeds up the way your liver metabolizes protease inhibitors. It greatly reduces the amount of those drugs in your blood, perhaps below the level necessary to effectively inhibit HIV from replicating. The study was published in the February 12 issue of the *Lancet*.

Dr. Stephen Piscitelli, a pharmacologist at the National Institutes of Health, found that in healthy patients the herb reduced the amount of indinavir (Crixivan) in patients' blood by 49 to 99 percent.

The same liver metabolism, known as the P450 system,

processes all of the protease inhibitors and the class of AIDS drugs known as non-nucleoside analogues (efavirenz, nelfinavir, delavirdine). Piscitelli says, "It is likely that St. John's wort could significantly decrease the blood levels of those drugs as well."

The dose used in the study was 300 mg of St. John's wort taken three times a day. That's the same dose used in clinical trials for depression and by most people who buy the herb over the counter.

While the study was in only eight patients, the fact that all exhibited this effect, and in a fairly tight range, lends great credence to the findings. "Patients and healthcare professionals need to be aware of this interaction," said study collaborator Dr. Judith Falloon. "Most people taking medication to treat HIV infection

should avoid using St. John's wort."

The principal danger is that low levels of drug in your body do a less effective job of stopping HIV from replicating. By reducing the pressure, it increases the likelihood that the virus can mutate resistance to those drugs. It does not mean that all people who have taken St. John's wort with AIDS drugs will develop viral resistance to those drugs, but it does increase the odds that will happen.

Dr. Douglas Ward, an HIV specialist in Washington, D.C., knows "there are a lot of patients who are taking St. John's wort who haven't told me about it." He is sure of one patient who was taking the herbal remedy and became resistant to Crixivan. He now suspects that the

page 23 ►

Gays for 22

◀ page 1

son for Assembly Speaker Antonio Villaraigosa, was unrepentant about pointing out the pro-22 gay people's age.

"They're very young. They're very, very young," McBride said. "They are taking for granted the rights that we have won with our blood, sweat, and labor, and they do not understand how precarious our situation is."

The No on Knight campaign's official response to Gays for 22 was their own announcement of a new coalition: "Straights Against 22," which No on Knight's Tracey Conaty described as a "tongue-in-cheek" lampoon of Beddingfield's group. Vice President Al Gore, former Senator Bill Bradley, Governor Gray Davis, Senators Barbara Boxer and Dianne Feinstein, and Republican Congressman Tom Campbell — all of whom oppose Proposition 22 — were listed as leaders of the new group.

Proposition 22, if passed by voters on March 7, would preclude recognition of same-sex marriages in California in the event they are legalized in another state.

Beddingfield claimed that he supports Proposition 22 on the basis of his strongly held conviction that citizens of California should not be forced to abide by laws passed in other states.

"Last I heard, we were 50 United States," responded Conaty. "Obviously this is a desperate and ridiculous move on the part of the Yes campaign. Clearly the vast majority of gays oppose Proposition 22."

Beddingfield refused to com-

ment on whether or not he supports gay marriage, but pointed out that not everyone is allowed to marry whomever they want. "We don't allow brothers and sisters to marry," he said.

He also pointed out that certain people — such as mass murderers and convicted felons — are not allowed to obtain gun licenses or hunting licenses.

And though Beddingfield said he and state Senator Pete Knight — the author of Proposition 22 who is estranged from his own gay son — are not anti-gay, he repeatedly used language often used by the most militant anti-gay organizations. He regards gay rights as "special rights," for example.

"There is a fine difference between civil rights and gay rights," he said. "I don't believe in hate crimes legislation, I don't believe in the Employment Non-Discrimination Act."

Beddingfield said he called the Protection of Marriage Committee, the main group pushing for Proposition 22, last November to offer his services to the campaign, which he claims to be doing on a volunteer basis.

"I said that I'd finished my read-up and research about the initiative, and I was committed to make sure that it was not brought out to be anti-gay or discriminatory," he said.

Beddingfield doesn't buy assertions that the Knight initiative, if approved, will be used as legal leverage to roll back hard-won gay rights, such as domestic partnership benefits, even though that has been the case already in several other states.

An "historical consultant" for a small San Jose group "commit-

ted to bringing to life the stories of the Titanic," Beddingfield said he hoped that as "a gay man who was successful," he would be able to persuade both gays and straights that the Knight initiative was not anti-gay.

Beddingfield said that he is not new to gay activism.

"My boyfriend committed suicide after he was severely beaten by three loathsome criminals because he was gay," he stated in a press release put out by the pro-22 campaign. "So, when I hear opponents equate support for Proposition 22 with violence and discrimination, I become angry and heartless."

He gives no credence to the No on Knight campaign's oft-stated conviction that Proposition 22 and other laws that single out gays and lesbians for discrimination create a climate of hatred and divisiveness, and lead to further crimes against gays.

"Have I been called faggot? Yeah, but I've been called a lot of things," he said. "We can't make words illegal."

Beddingfield, who said he would not give his deceased boyfriend's name to the B.A.R. to protect his family's privacy, claimed that his boyfriend was openly gay at the time of the attack, and said the attack caused a sudden transformation in his character.

He added that he testified before Congress against the Hate Crimes Prevention Act, as he does not believe enhanced sentencing would have stopped his boyfriend's attackers.

"What they did to him that day was already illegal," Beddingfield said. ▼

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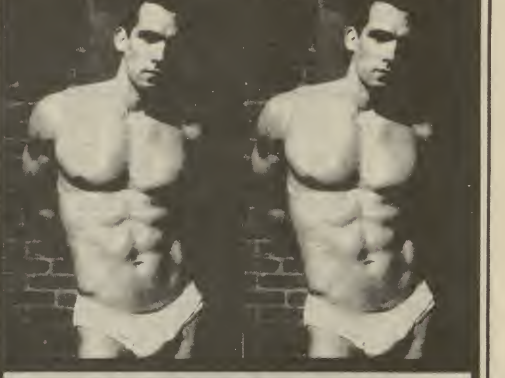
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HRC endorses Al Gore

by Bob Roehr

The Human Rights Campaign endorsed Al Gore for president at a news conference with the vice president in West Hollywood, California last Friday, February 11. "He has a long, tangible record of support and has championed our quest for freedom both in word and deed," said HRC Executive Director Elizabeth Birch.

She cited his lobbying support for the Employment Non-Discrimination Act, and his willingness to return to Washington by helicopter to cast a tie-breaking vote for that measure in the Senate. That commitment was never put to the test as the measure failed by a vote of 50-49, with a nominally supportive Democratic senator from Arkansas absent.

HRC insiders, speaking on background, said the group originally planned not to endorse until after the crucial March 7 primaries in California and New York. The strategy was "to play one Democrat off against the other" to get as much as possible for the community.

But Gore's campaign asked for the endorsement now and the decision was made "to help a friend who has been helpful to us." There also was a sense that after New Hampshire, Democratic challenger Bill Bradley's insurgency was not going to be powerful enough to knock off Gore. Any delay would diminish the impact and value of HRC's support.

"There are times when I think that HRC is a wholly owned subsidiary of the Clinton administration," said Ken Sherrill. He is a professor of political science at Hunter College, part of the City University of New York, who closely follows gay politics. But he conceded that "if they waited any longer, they would not be able to claim some of the credit" for helping to nominate Gore.

Rich Tafel, executive director of Log Cabin Republicans, offered a mild critique from the right. "HRC has made some important inroads into the Democratic Party," he said. "It would be better off embracing its hard-won position as a powerful player there and not hold out the myths of bipartisanship and that their issues



Vice President Al Gore in San Jose

checklist governs endorsements."

"If HRC were bipartisan, they would have put a premium on having the courtesy of sitting down in a formal meeting with Senator [John] McCain before making an endorsement," Tafel said. "But it is clear that internal Democratic Party politics were more crucial to them."

The National Gay and Lesbian Task Force Policy Institute released "Out & Voting II" Monday, February 14. The 50-page report updates an earlier analysis of self-identifying gay voters with data from the 1998 elections. Author Robert W. Bailey, a professor of political science at Rutgers University, said in an extended interview that gays constitute about 5 percent of the voting electorate. The data was drawn from exit polling gathered by the Voter News Service for pooled use by major media outlets that include CNN and the Associated Press.

Bailey has found "a softening of the polarization of '92" when the anti-gay rhetoric of Pat Buchanan and others at the Republican National Convention, combined with the outreach by candidate Bill Clinton, brought 77 percent of the gay vote into the Democratic column. That level of support has ebbed in each of the ensuing congressional elections to 65.1 percent in 1998. He said, "The Democrats should be a little worried about that."

Sherrill argued that as gays make progress toward full acceptance, "It becomes easier and easier for conservative and Republican gays to come out." He believes that "the future growth in the gay

vote is toward the center and then toward the right."

"It is not so much that Republicans are competing for gay votes as they don't want to write them off," said Sherrill. "They have discovered that they have constituents that are gay. The relative silence in the Republican Party, the de-emphasis on the issue by candidates who have a chance to be nominated, is a real indication of progress."

Bailey is a Democratic activist, so "When someone in the Republican Party attracts me, even though I know I'm not going to vote for him [McCain], it means that an awful lot of swing voters are going to go with him." Bailey called McCain "the antidote to Clinton."

"The message of the primaries has been that the [political] parties are unpopular and the leadership is very unpopular," said Sherrill. "The interest in McCain and Bradley has been because they are not part of the leadership of their parties. What McCain could do that Bradley couldn't do is come across as a guy you can understand. I really think that is what people are looking for."

"The interesting thing about John McCain is that he is pulling young people, new voters. That's how Jesse Ventura won," said Bailey. "It's a protest among young people, they've got a different vision of politics. I think that a lot of people at HRC don't understand that yet." ▼

"Out & Voting II" is available online at <http://www.nglft.org/pub.html>. A printed version may be ordered for \$10 by calling (202) 332-6483, ext. 3205.

Gore chats online with gays Friday

by Liz Highleyman

Tomorrow, (Friday, February 18), Vice President Al Gore will chat online with members of the lesbian, gay, bisexual, transgender community on Web portal Gay.com. Both Internet and America Online users will be able to participate.

Friday's live chat will take place at 3:30 p.m. PST. Gore has promised that the discussion will last at least a half hour. Chat participants will have the opportunity to submit their questions online, and a moderator and Gay.com staff will direct questions to the vice president.

Mark Elderkin, president of Online Partners, which operates Gay.com, said the moderator and staff will attempt to select the "most relevant, interesting, and controversial" questions to present to the vice president.

As the March 7 California presidential primary draws near, both Gore and his Democratic rival, Bill Bradley, are attempting to win the gay vote. Both candidates have come out in opposition to the Knight initiative banning gay marriage, which also will appear on the March ballot. ▼

To participate in the online chat with Gore, visit www.gay.com and follow the posted directions.

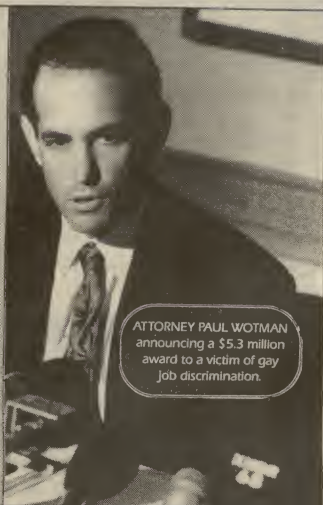
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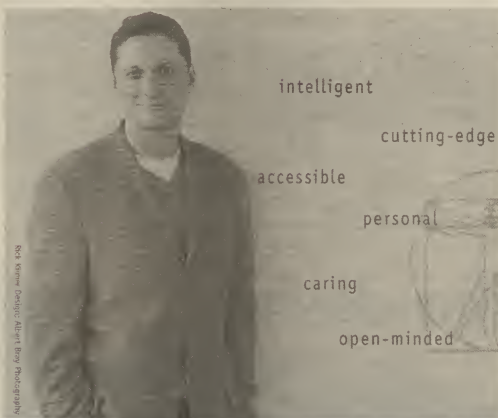
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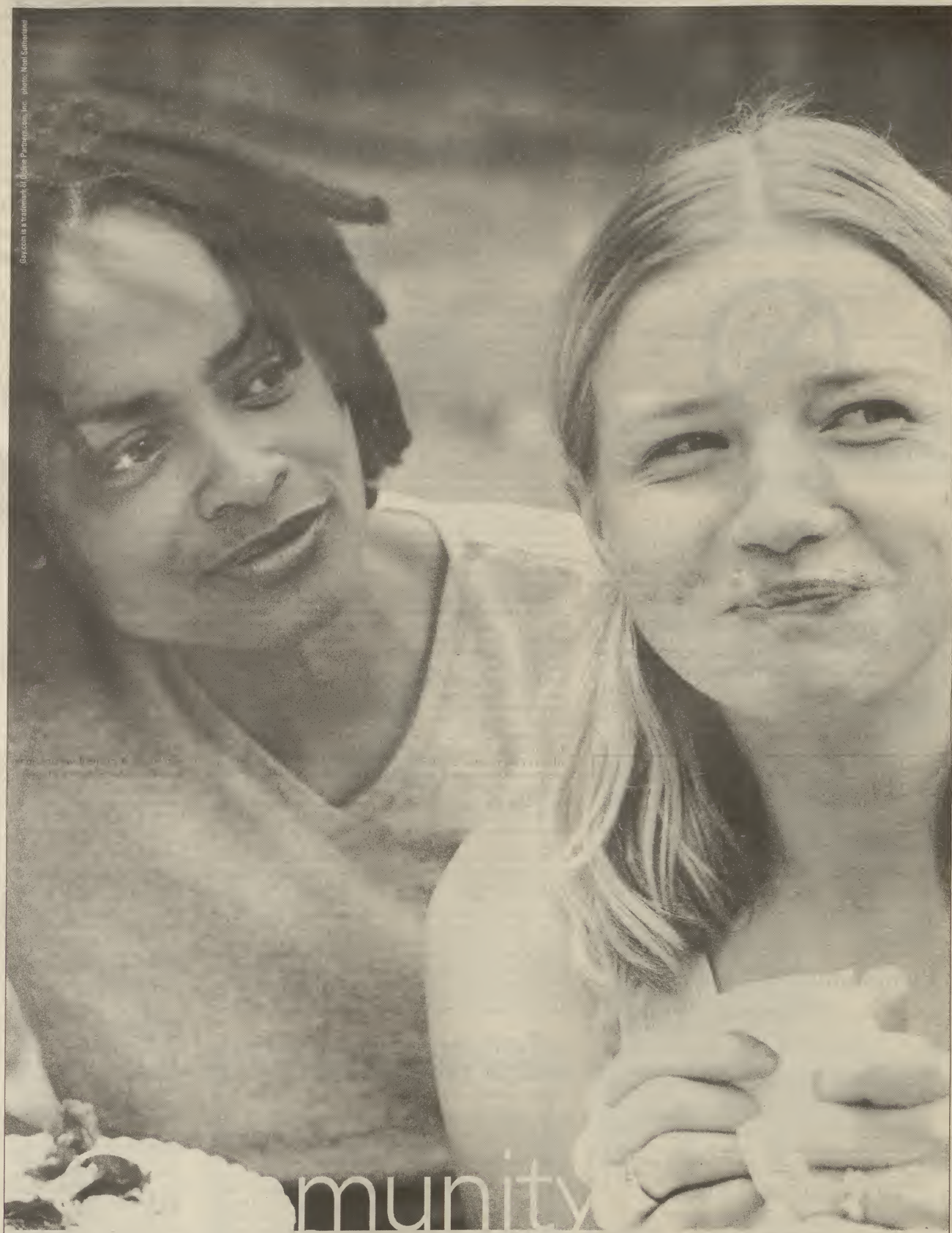
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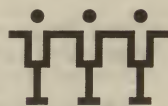
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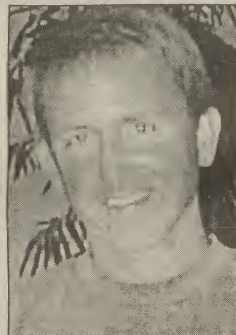
UC announces grant for SF pilot study

by Jeff Getty, ACT UP/
 Golden Gate Writers Pool

Alan Hext, the HIV-positive patient who received a liver transplant in December 1998 is alive and well a full year later. Hext's health has been excellent and he weighs a robust 180 pounds. Hext's CD4 T-cell count was around 300 at the time of transplant and was last counted at 435. His HIV viral load remains undetectable – his new liver is functioning perfectly. Hext is one of a very few patients to receive a liver transplant from the University of Pittsburgh. One other patient survives, two others have died.

Hext said that in the last year his health has been fine with only a few complications from minor infections. He was hospitalized once following an infection after having a dental abscess removed. Hext now lives in Palm Springs, California with his family and a new baby boy. Hext's two-year struggle to get a liver transplant has paid off. When one looks at Hext one sees a large strong healthy man – not a dying liver or AIDS patient. Hext's amazing survival story recently appeared on the cover of *USA Today*.

The University of California announced recently that a \$1 million grant had been forwarded to UCSF to begin its first HIV organ transplant pilot program. UC's press release stated that funds were available to study safety, efficacy, and long term benefits of the organ transplant in seven HIV-infected patients. As was noted earlier in the *Bay Area Reporter*, Assemblywoman Carole Migden (D-San Francisco) played a key role in getting the state funding. Dr. George Lemp, director of the university-wide AIDS Research Program said that he thought the research would bene-



Liver transplant patient Alan Hext

nated working groups to bring together transplant experts and activists in order to write the first protocol. "Coming out of the recent retrovirus conference, rates of cirrhosis and end-stage liver disease double with HIV and hepatitis C co-infection. Given that the medications are holding ...

it's essential that we prove as quickly as possible that it's safe for people with HIV to get organ transplants," Coates said.

It is apparent that Coates, who is HIV-infected himself, has become a powerful activist in the organ transplant battle. Activists applaud Coates's efforts for taking the UC protocol and forming a national NIH-based study. "There are four sites so far: San Francisco, Mt. Sinai, University of Maryland and the University of Pittsburgh. This is really taking off," he said. All four sites are either up and running or close to screening their first patients.

Unfortunately, none of the sites will get NIH funding to pay for the actual transplants (NIH does not pay for "procedures"). Instead, they will rely on private grants and

finding that went into forming the new protocol. Activists noted that both Roland and Stock ultimately became HIV transplant activists in their own way.

UC's pilot study will be restricted to only those patients who have had no major opportunistic infections and whose CD4 T-cell counts are stable and above 200 for kidney candidates, and over 100 for liver candidates. In both organ groups, patients must demonstrate very low or undetectable (<50 copies HIV-1 RNA) HIV viral levels and an adequate and compliant antiviral treatment regime. Once a patient has been selected, he or she must then wait for an organ to become available by being placed on a waiting list along with all other transplant candidates. Hext's wait took under one year. Waiting times vary from site to site.

Already word has spread about the developing pilot program and UC has received many inquiries from potential organ recipients. After the death of the first liver transplant candidate (he did not live long enough to get a new organ) a second liver candidate has now been screened and approved. The first kidney transplant candidate for the study died unexpectedly last fall after waiting on the list for some time. A new kidney candidate is now on deck and according to Dr. Robert Scott, the patient's HIV doctor, this patient is now close to getting the first kidney transplant in the program.

"I'm excited. This is a patient who is in good health with 500 CD4. He has HIV-related kidney necrosis," said Scott. "This patient hated dialysis. He was so depressed that he wanted to go off [dialysis] and die." Scott sees this kidney transplant as a life saving issue – even though there is substantial risk to the first patient. "You deal with risk versus benefit. I think in this case, the benefit outweighs the risk," Scott remarked.

It is likely that the UCSF pilot program will be overwhelmed and have more patients than available slots. Patients who urgently need transplants should also contact Dr. John Fung at the University of Pittsburgh, as well as monitor NIH multi-site trial progress through Coates's office. Stock can be reached at (415) 353-1117. Any patients who have difficulty obtaining help in their area may also contact ACT UP/Golden Gate (415) 252-9200 (Jeff Getty) and ask for advocacy help.

Finally, it should be understood that there is a great deal of risk involved in this early study. At least one patient is now deceased following a liver transplant who might now still be alive, had he not pushed so aggressively for a transplant. Once anti-rejection medication is taken, there is a very good chance that any smoldering unknown infection could break through and cause big problems. Anyone with HIV considering kidney transplant who is not in a life-threatening condition might want to wait a year or two. Liver disease patients need to understand that anyone in a weakened state likely will not survive. Falsifying past medical history and lying to "fudge" into this study could be a deadly mistake. ▼

Falsifying past medical history could be a deadly mistake.

fit HIV patients all over the country. Lemp's group was responsible for allocating the state-approved research funding. Lemp explained that although the new combination therapies are extending the lives of many people with HIV, a substantial number now die from other causes, such as end-stage liver and kidney disease.

According to a UC press release, data from Tufts University School of Medicine in Massachusetts revealed that 50 percent of the 22 deaths among HIV-infected patients treated at that institution in 1998-99 were attributable to end-stage liver disease. This data bears out what many PWAs and their doctors have witnessed in recent years – organ failure from toxic drugs or hepatitis C has fast become a leading killer.

AIDS activists played an important role in the advocacy for organ transplantation. Also, they were joined by UC AIDS Research Institute Director Tom Coates. Coates and his colleagues coordi-

third-party payers. Coates said that the NIH has agreed to grant \$150,000 to pay for data collection and some lab work that will be done for free in Chicago. Insurance has paid for some HIV-positive organ transplants in the past – with the University of Pittsburgh becoming very skilled at getting payment. Coates said that UC will try to stretch its grant money by getting third-party reimbursement whenever possible. With a little luck, UC could complete as many as 10 transplants in the next two years. They have asked for state funding for next year as well. Dr. Peter Stock, a UC transplant surgeon, indicated that once these transplants are shown to be safe, "proof of principle" will be found and patients can then expect normal third-party payment.

The primary physicians heading up the transplant pilot study are Drs. Michelle Roland, a UCSF HIV specialist and Stock. Roland and Stock were responsible for much of the research and fact-

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Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Christopher Boccadori

July 8, 1969 — February 7, 2000



San Francisco, the continent and the world lost a fearless warrior last week. Christopher Boccadori, age 30, passed away peacefully after an awe-inspiring battle against AIDS.

Chris is survived by his partner, Robert Wisotzkey, his mother and father, Donna and John Boccadori, his sister, Andrea Boccadori, grandfather, Lester Current, his many aunts, uncles and cousins, and scores of loving friends.

Chris was an artist who used Polaroid transfers in his majestic paintings of butterflies and insects. His work was shown here at the DeYoung Museum in 1997 as well as in many museums nationwide.

All who knew Chris were impacted by his million-dollar smile. In the face of adversity, his panache is unrivaled. He never wavered in his flippant resilience against the ever-encroaching limitations of AIDS, even attending a showing of his art a mere 36 hours before his death where he sold his Dancing Dragon Fly!

Like his beloved butterflies, Chris is now free. His indomitable spirit will never die.

A memorial service was held on February 13, 2000. Contributions in Chris' name can be made to SFGH

Ward 86, Maitri Hospice, Catholic Charities, or Visual Aid. For more information check website <http://home.att.net/~leapslair/>

John Jerke

John Jerke, 59, who retired on medical disability from the State of Virginia's Center for Innovative Technology in 1997, died of liver cancer on February 8 in Santa Rosa, California. He and his life partners, Mike Menius and Chris Perez, relocated from their home in Arlington to Northern California soon after his retirement.

While an employee of NASA, Jerke participated in the Apollo Moon Landing project. Later, when serving as an optical physicist with the National Bureau of Standards, he traveled frequently to Silicon Valley to establish contacts with the electronics industry. In the early 1980s, Jerke became a Congressional Fellow, serving with the House of Representatives' Committee on Science and Technology. He subsequently worked in the Office of Productivity, Technology and Innovation at the Department of Commerce.

Jerke was a graduate of Florida State University, and earned masters degrees at both William & Mary University and George Washington University. He was an active member of the Surface mount Technology Association. He was also an avid gardener, long-time philatelist and coin collector, and traveled widely.

In addition to Menius and Perez, Jerke is survived by his mother, Mrs. Opal Jerke, and a sister, Mrs. Karen Prevatt, both of Tampa. Funeral services were scheduled for February 14 in Tampa, and a memorial service will be held in the San Francisco area in the spring. Contributions in Jerke's honor may be sent to The Names Project, sponsor of the AIDS Memorial Quilt, in San Francisco, or to Face to Face, the Sonoma County area provider of education and assistance for HIV/AIDS.

Arthur Kloth

1926 — 2000



Arthur died in Presbyterian Hospital on February 6 from complications from diabetes. He was born in Chicago but spent most of his life in San Francisco. After high school, he joined the Army and served in Japan. He then majored in English at Berkeley where he became a

close friend of Jack Spicer, Robin Blaser and others. In 1953 Arthur moved to Manhattan where he continued to move in high artistic circles and drank enough to float a battleship. In 1969, encroaching psychosis and the urge to become a hippie brought Arthur back to San Francisco where, after crashing and burning in 1973, he joined A.A. (Arthur died just short of his 27th A.A. anniversary.) Arthur worked as a temp secretary and then for the S.E. welfare department, retiring in 1995. Arthur had an adder's tongue and a heart of gold; he enjoyed cooking, playing bridge, being bitchy, and writing poetry. He was good at all of them. Farewell, Arthur; more later."

Elizabeth Gail Moore

January 29, 1955 — January 13, 2000



Beth Moore, beloved "adopted" daughter of Brownie Mary Rathbun, has been finally freed from the ravages of AIDS. One of ten children, Beth is survived by six sisters, two brothers, cousins, nieces and nephews, as well as those of us who were privileged to call her our friend.

A true frontline soldier in the battle to legalize marijuana for medical use, she endured attacks from the federal and housing authorities, although officially all legal charges against her were dropped. Co-director of the Cannabis Buyers Club and Cannabis Cultivators Club; the founder of Flower Therapy, her life's work was in helping people bear the unbearable and make a life of excruciating pain more livable through medical marijuana at a reasonable price for those on fixed and/or low incomes.

The remains of Beth and Brownie Mary were released into the Gulf of Mexico on what would have been Beth's 45th birthday. Present were her brothers, Steven and Terry, sisters Joann, Nola, Vickie, and Lyane, friends Karen, Laura, Larry and Michael, and cousin, nieces, nephews and long-time friend and companion Rusty.

A memorial will be held on Friday, March 3 at 7 p.m. in the Metropolitan Community Church, 150 Eureka St. Rather than flowers or gifts, the family requests that memorial donations be sent to The Brownie Mary Fund, Attn: Patrick Shortie, Metropolitan Community Foundation, c/o MCC-SE, 150 Eureka St. San Francisco, CA 94114.

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Gay Atheist League founder Cochran dies

by Cynthia Laird

Chalmer "Chal" Clemons Cochran, a founder of the Gay Atheist League and a typesetter for the *Bay Area Reporter*, died February 8 at the age of 75. His partner of 52 years, Thomas Rolfson, died on January 27.



In spite of a very painful cancer, Mr. Cochran took care of his beloved Tom until a month before his death from Alzheimer's disease.

Mr. Cochran and Mr. Rolfson were early settlers in the Castro District. They had a charming home on Diamond Street.

The couple were among the founders of the Gay Atheist League in 1976.

Mr. Cochran and Mr. Rolfson had several businesses together, including a restaurant and a printing business. They ran one of the earliest gay businesses and printed all kinds of small publications for the community, as well as standard printing jobs. They also had a practice of hiring gay people who were down on their luck. Mr. Cochran and Mr. Rolfson also were pioneers in the graphics business and helped to design a lot of business logos and other forms of advertising.

Mr. Cochran was an exception-

al typesetter and worked for many years at the B.A.R. He also worked at the *San Francisco Bay Times*.

A couple of years ago, Mr. Cochran and Mr. Rolfson moved to Vallejo after selling their Castro home. Mr. Cochran told the B.A.R. that he was going to take

the profits and use them to take care of Mr. Rolfson.

Both Mr. Cochran and Mr. Rolfson will be missed by all the members of the Gay and Lesbian Atheists and Humanists, and by their myriad friends and co-workers. ▼

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The conqueror Worm

Black jocks in drag history month: Part 1

by Jim Provenzano

Who was Dennis Rodman? In our last century — which you may not recall, since history has been deleted from your server — the world of basketball was given a true upset by a gender-blurring, style-enhanced gentleman with an array of hair dyes rivaling a Crayola 64-pack, the only basketball player with an action figure that comes with chiffon accessories.

Sales were brisk, since K-Mart staffers couldn't decide in which strictly gender-coded toy aisle to stock it (A few are still available at Uncle Mame's, 2241 Market Street. The Wedding Dress line is sold out).

Who was Dennis Rodman, and why is he important to our community, other than as a collectible?

He dated Madonna, which puts him in a select circle of honorary gay guys like Tony Ward, Jose Canseco and other castoffs in her romantic life.

(I can hear all those freelance writers shilling for her latest movie grinding their teeth now! "How can I make this piece of crap sound good? I just bit my tongue over that *Isn't She Great* twaddle, but this?!" Rumor has it the flick's so stifflingly simpy, La Ciccone is even doing interviews in — shock! — regional newspapers to promote it!)

Rupert Everett put it aptly in an interview for his new "gayby boom" film *The Next Best Thing* with her: "Most gay men want to

sleep with Madonna. She's a gay man trapped in a woman's body."

But having kissed and told after having loved that body — whose ever it may be — The Worm proved himself less than discreet. But what is trapped in his body?

At the height of his career, he became a billboard of Rodmania, parodying even himself in increasingly advanced forms of drag that transcended gender and aligned themselves more with episodes of *Deep Space Nine*.



This, of course, is to be commended. It does help, however, to wear such gear provided only that a phalanx of cameras will accompany your every move, or if you have your own cartoon show. Otherwise, you're just offstage in another production of *Taming of the Shrew* artistically reset on Romula.

Dennis blurred the lines. He moved fashion and the multiple uses of velvet to new heights. He kissed RuPaul on the lips on VH1, a fabulously arch show both under-appreciated and overlit. (How interesting that RuPaul would make a film with former Christian fundamentalist homophobe Tammy Faye Bakker, ex-wife of a big old nance. But what can you expect from a community that lavishes over erotic art books of straight nude wrestlers, hands over buckets of cash for one whipped-up cause de fevre after another each year, one more massive nationwide "threat to our rights to mimic heterosexuals" calculated to pour funds into the coffers of one bureaucratic non-

profit after another, instead of just spending a few grand to give cretins like Pete Knight or Jesse Helms a pair of cement shoes).

No, we let the drag queen basketball players fight our fights because, "We are gentle loving people, and we are check-writing, check-writing for our liiives."

But was/is Dennis really on our side? Was he the first NBA gender illusionist, or just a power-hungry jock cashing in on sensationalistic flame fame at the fin-de-siecle, where, historically, pretty much anything goes, until the hammer comes down in the early, neo-Puritan years of any new century.

Did Dennis further the cause of queer rights, or simply, as so many have done before, appropriate it's accouterments for his own end? Did he just demand princely adulation, since in a previous life he obviously had pyramids constructed for his rec room?

Was he just slumming in Queer Alley, like the dopey experimentalists of "Ask Isadora?" What can be said of a culture where a straight guy can catcall a pair of male pedestrians holding hands "fags" from the safety of his SUV, drive home, watch a game where the best assist player's hair color du jour is fuchsia, then go on "Love Line" and confess that he's "getting into the anal?"

But at what point did we homos all just get tired of the Dennis Show? Was it about the same time gay people stopped doing the AIDS Ride? Before or after the DVD release of the no-butt-shot movie, *Double Team*? If hanging out with Jean-Claude Van Damme isn't proof enough



Ch-ch-ch-changes. Rodmania in the fin-de-siecle.

of conflicted bisexuality, nothing is.

Was it the Vegas faux-wedding? The slurred-speech, must-be-on-some-pretty-good-drugs interviews? Or was it the MTV-broadcast second nose-piercing?

Are the Bulls happy to be without him? How many fans enjoyed Rodman's presence only as a source of gay-baiting, not unlike the putrid sissy cartoons of pro wrestling fame, recently extinguished by GLAAD's efforts?

Does playing the role of drag queen/shaman/heretic necessarily make you one, or just a needy star with a co-dependent relationship with cameras (He once punched a courtside photographer)?

The party, it seems, is over. *Bad As I Wanna Be* has hit the \$4.99 bin at your nearby off ramp Crown Superstore.

Only recently, Rodman suffered from the effects of that pop-

next page ►

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COMMUNITY NEWS

HMI

◀ page 4

monogamy and establishing a community of lovers; a study of William Burroughs's novel *Queer*; an exploration of sadomasochism in literature; Spanish and Thai language classes; a program on "Creating More Professional Photographs" presented by *Bay Area Reporter* photographer Rick Gerharter; and financial workshops including "Socially Responsible Investing" and "How to Purchase Your First Home."

As it has for the past several semesters, HMI will offer a program of free classes for youth aged 23 and under, including "Genderblast!", "Zines for Youth," and assertiveness techniques. There will also be a workshop on working with youth that will be free for both youth and adults.

Special events this spring include "What Your Story," a 10-week solo performance workshop for

African American artists, a performance by the Purple Moon Dance Project on March 24, and HMI's fifth anniversary party tonight.

The anniversary party takes place at the Forum at the Yerba Buena Center for the Arts, 3rd and Mission streets, from 6-9 p.m. and will feature a range of performers including chanteuse Connie Champagne, artist Remy Charlip, improv comedian Karen Ripley, Transysshack sensation Hekline, and spoken word artist Alison Wright of AfroSolo Theatre Company. Tickets start at \$50, with all funds going to support HMI's general operating and scholarship funds. ▼

The new HMI catalog is available at many venues, including A Different Light Bookstore, or may be requested by calling 552-7200. Course offerings and enrollment information are also available on HMI's Web site at www.harveymilk.org.

Bear weekend

◀ page 1

ternational Bear Competition and on Monday (President's Day), a continental breakfast and auction. There is a hospitality suite and courtesy shuttle buses will operate all weekend. Most of the action will take place at the host hotel, Ramada Plaza Civic Center (1231 Market Street) and the vendor fair (in the hotel's Union Square Ballroom) with loads of bearaphernalia is open to the public. Hours are 10 a.m. to 4 p.m. and most major credit cards are accepted. Non-registrants are invited to shop in the bear market at the host hotel.

The proceeds from International Bear Rendezvous have always been for charitable groups and this year's beneficiaries are Bay Area Health Support & Education Services, We Care Bay Area, and FTM International. In the past, BOSF has raised over \$100,000 for selected charities and this year's

event continues that tradition. The bear community is no less dedicated to enhancing the lives of those less fortunate than the leather communities and the court systems in place all over the nation.

International Mr. Bear 1999 Craig Byrnes of Washington, D.C. will return for the final hours of his reign and will pass the sash and the title to a worthy successor after the judging is completed on Sunday night, February 20. At press time, the judges for this year's competition were not yet finalized.

A limited number of tickets for the competition are available in advance only and are \$15. They are available from Larry Woolwine at the Bear Store (367 9th Street) and at Mr. S Leather (310 7th Street). Any additional tickets go on sale at 6 p.m. Friday, February 18 in the BOSF store at the host hotel. No tickets will be sold at the door.

The schedule for this weekend is as follows: Friday South of Market Pub Crawl, 6-10 p.m. and will visit the Lone Star Saloon, Eagle

Tavern, Hole in the Wall, My Place, Powerhouse, and Loading Dock. The International Mr. Bear contestants will be introduced at the Eagle at 11 p.m.

Saturday, February 19: Vendor Fair open 10 a.m. to 4 p.m.; contestant raffle ticket sales noon to 1:30 p.m. in the hotel lobby and Whitcomb Ballroom. Also a beer/soda benefit from 3-6 p.m. at the Eagle.

Sunday, February 20: Vendor Fair open 10 a.m. to 4 p.m.; Club Day, 1-4 p.m. in Whitcomb Ballroom; International Bear Competition 2000, SF Gift Center at 6 p.m.

Monday, February 21: An auction with continental breakfast, 10:30 a.m. to 1:30 p.m., Whitcomb Ballroom, host hotel. ▼

For details on all events, call the BOSF hotline (415) 541-5000. Or click on www.bosf.org. If you have specific questions, send an e-mail to: ibr@bosf.org.

St. John's wort

◀ page 17

herb might have played a role in that occurring.

People think that herbs are safe, and by themselves they are, says Ward. "But we don't know exactly what they do and what interactions they might have with other drugs." His "really simplistic word of advice for patients is, don't take St. John's wort and a protease inhibitor together."

The Food and Drug Administration issued a public health advisory on February 10 warning of

these interactions. It is "working closely" with the pharmaceutical industry to revise drug labels "to highlight the potential for drug interactions with St. John's wort."

The FDA's Richard Klein says they are strongly encouraging, and may later require, pharmaceutical companies to run interaction studies with commonly used herbs and the drugs they bring to the agency for approval.

Piscitelli does not plan any further work with St. John's wort, but "in the next few months we'll be looking at garlic, melatonin, ginkgo, and kava-kava" for possible interactions with AIDS drugs. ▼

Bill Bradley

◀ page 1

statements appeared in a front-page story in Monday's *San Francisco Chronicle*.

Bradley denied the charge in a phone call to the *Bay Area Reporter*. "Last Saturday [at the convention], Al Gore said let's not be divisive, and at the same time he's giving a story to the *Chronicle* that is a shameless attempt to scare people with AIDS," Bradley said. "I've rarely been as angry as I was this morning when I picked this up."

In fact, Bradley said, his health care plan would be an improvement for PWAs, and those with other debilitating illnesses, because it would establish more choices and coverage for HIV-positive people who could not be denied because of "pre-existing conditions."

"All the program dollars stay the same," Bradley said, referring to the current Medicaid program and his plan. Bradley also said his health plan would make a "major investment" in community health centers and clinics, where a lot of PWAs get medical care.

Bradley's deputy press secretary Kristin Ludecke explained that the health plan recognizes the people with disabilities, such as AIDS, have different needs and their health insurance will cost more. In the cost estimates, Bradley's plan sets aside the full amount of money currently spent through Medicaid for the disabled in a pool to pay for the same level of care through private insurance.

"It's simply untrue," Bradley said of Gore's statements.

Bradley's local gay supporters agreed.

"There's nothing wrong with criticism," San Francisco Board of Supervisors President Tom Amiano told the *B.A.R.*, "but what Gore said about PWAs and other illnesses is totally fallacious. Certainly, the plan Bradley has proposed will take care of people with debilitating illnesses."

Phillip Babcock, president of the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club also expressed support for Bradley and his health plan.

"It's the nature of the beast," Babcock said of Gore's tactics. "Vice President Gore went to the *Chronicle* with a lot of misrepresentation and scare tactics thrown in. It doesn't help the dialogue."

Bradley's health plan would "clearly be a benefit" for PWAs and others, Babcock said, adding that people with no insurance would be allowed into an insurance pool that people now living with AIDS cannot get into because it's defined as a "pre-existing condition."

Bradley accused Gore of "shamelessly" trying to scare a "vulnerable population in San Francisco" with his comments. ▼

Sports Complex

◀ previous page

ular pro sportsman pastime — spousal abuse. How very passé.

Now, he's out of court and back on the court, for the Dallas Mavericks, a team whose name is also that of his former date's production company (Ms. Ciccone), in a city that's known more for its homo gunrack shoot-atheons than

queer civil rights advancements.

Dennis's new coach, Don Nelson, complimented his new athletic acquisition's ability to perform impressively after a 10-month absence, and with a minimum of jewelry. Perhaps The Worm is stocking up on Western gear, a turquoise Prince Albert.

That must be what it's like to be so talented you can do anything with style. You just get bored after a while. I see a celebri-

ty wardrobe auction somewhere in his future.

We should commend Dennis on his efforts. He may have pushed boundaries, but the basketball half-court is still the same size, and shaped the same way: square.

So please, no line of couture jockwear, no fragrances, and no press-on tattoo kits for the kids.

Just throw the darn ball. ▼



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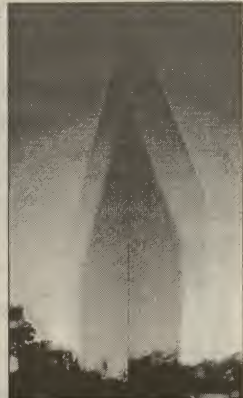
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Robin Sutherland. The registrant(s)
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names on 1/31/00. The statement was filed
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County of San Francisco, CA on
01/31/2000.
FEB. 3, 10, 17, 24, 2000

STATEMENT FILE NO.238024

The following person(s) are doing business
as, Fringe Media, Odd Shots Media,
Notorious Publications, 584 Castro Street
#489, San Francisco, Ca. 94114. This
business is conducted by an individual
signed Jim James. The registrant(s)
commenced to transact business under the
above listed fictitious business name or
names on 1/27/00. The statement was filed
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FEB. 3, 10, 17, 24, 2000

STATEMENT FILE NO.237808

The following person(s) are doing business
as, Parks Designs, 2525 16th Street #2-
East, San Francisco, Ca. 94103. This
business is conducted by an individual
signed Richard Virgil Parks. The
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STATEMENT FILE NO.238156

The following person(s) are doing business
as, Supergenius, 3338 23rd Street #B San
Francisco, Ca. 94110. This business is
conducted by a general partnership signed
Olivier Wolfson and Timothy C. Coleman.
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business under the above listed fictitious
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FEB. 10, 17, 24, MAR. 2, 2000

STATEMENT FILE NO.238068

The following person(s) are doing business
as, Kaye Buckley, 2057 15th Street Apt.
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FEB. 10, 17, 24, MAR. 2, 2000

STATEMENT FILE NO.238277

The following person(s) are doing business
as, Quicktaxi.com, 965 Mission Street
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FEB. 10, 17, 24, MAR. 2, 2000

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The following person(s) are doing business
as, Viet Hung Sandwiches & Fast Food,
655 Larkin Street, San Francisco, Ca.
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STATEMENT FILE NO.238390

The following person(s) are doing business
as, Adgile Interactive Media/ Adgile
Media, 344 Utah Street, San Francisco,
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STATEMENT FILE NO.238322

The following person(s) are doing business
as, Pizzetta, 211 23rd Avenue, San
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Mai. The registrant(s) commenced to
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STATEMENT FILE NO.238253

The following person(s) are doing business
as, Pizzetta, 211 23rd Avenue, San
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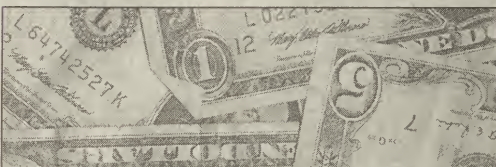
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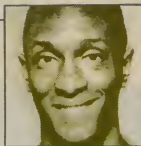
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 30 • No. 7 • 17 February 2000

Jean Stapleton's unsecret journey

From Edith Bunker
to Eleanor Roosevelt

by Richard Dodds

Jean Stapleton does not yearn to play Lady Macbeth. She has never appeared on stage with Beatrice Lillie. And her age is not whatever they say it is.

These are some of the errors that newspaper interviewers have perpetuated about the actress, she said during a recent interview. While she quickly cleared up the first two misconceptions, the matter of age must remain a-dangle.

"I advise you not to put age in your story because it's not quite accurate," Stapleton said. "It's not correct."

What is correct? "I would never say," she quickly replied. "I don't think actors should have their ages revealed because they play a range of roles, and it can be very limiting."

Suffice it to say that Stapleton is older than Eleanor Roosevelt was in 1945, the year in which a one-woman play about the fabled first lady takes place. Stapleton, who first played Eleanor Roosevelt in a 1982 TV movie, is now in San Francisco starring in *Eleanor: Her Secret Journey*.

Stapleton calls San Francisco "my theatrical home," thanks to multiple appearances at ACT, including a recent stint in Tom Stoppard's *Indian Ink*. "All of my ACT family is coming to see *Eleanor*," she said. "It does make you nervous."

Since debuting the piece two years ago, Stapleton has been periodically performing *Eleanor* around the country. "I want to see a future for this play," she said. "Its path is definitely opening towards New York."

Eleanor was written by Rhoda Lerman with Stapleton in mind to play the title character. They met while the actress was preparing for the TV movie, and Lerman was working on an early draft of the screenplay based on her historical novel

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Tony Award-winning actress Jean Stapleton stars as former first lady Eleanor Roosevelt in Rhoda Lerman's one-woman show *Eleanor: Her Secret Journey*, at the Marines Memorial Theatre

Leonardo DiCaprio as Richard in *The Beach*



Beach boy

Leonardo DiCaprio
swims ashore by Glen Helfand

Pity the straight American male. He's faced with lost power, becoming objectified in underwear ads and challenged by females who are taking on increasingly powerful cultural positions. This situation has created a strange new film genre — call it Stiffed Cinema, after Susan Faludi's best-selling study of fading male power.

Recent examples include *Fight Club*, *American Beauty* and *Being John Malkovich*, films in which deflated men long to revert to the power of blissful adolescent ignorance. As they face the encroaching ennui of adulthood, they just want to be wild, carefree boys who feel something.

The Beach, a tale of a disaffected young American male who aches to shake free of a crass and over-commercialized world (or at least the rejection by a young American female), washes up, like a blubbery dead whale, into this intriguing film trend. While directed, written and produced by the team who brought the world the energetic and stylish *Trainspotting*, another classic eternal boy movie, this plodding yarn is easily the least successful of the bunch. Perhaps this has something to do with the fact that star Leonardo DiCaprio still looks and acts like a boy, and the thought of an adolescent resorting to turning a bad pleasure trip into an imaginary video game just doesn't seem all that surprising.

Leonardo plays Richard, a young solo traveler hitting the Southeast

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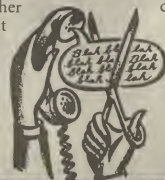
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by Roberto Friedman
and Who's Who

Out There has been running around like a Valentine on fire; however, we'll spare you all but the most pressing details. Seen at last week's opening of art photographer **Bill Jacobson's** show at **Rena Bransten** Gallery: former SF-MOMA Chief Curator **Gary Garrels**, a newly appointed (NY) MoMA curator and pretty much the **Pope** of Modern Art at this point. NYC photographer Jacobson's new works are haunting, dark seascapes and studies of paintings, history, faces and anatomy, framed in black.

Program II of San Francisco



Out There

veteran **Claiborne Cary** delivered a knowing, world-weary set, cautioning the audience against any undue optimism by declaring, "I don't do the obligatory encore." Chanteuse **Christine Ebersole** was ebullient, perhaps in an upbeat mood for having survived her appearance in the recent *Mary & Rhoda* TV-movie fiasco. We know eternal "Mare" **Mary Tyler Moore** is now married to a plastic surgeon, but must she cash in on his professional courtesy in such a big way?

Out There spent Valentine's Day evening at a festive "Details and Cocktails" press conference in the Wattis Room of Davies Hall, where SF Symphony music director **Michael Tilson Thomas** announced his plans for the *American Mavericks* festival in June. The fest seems adventurous, including several "take no prisoners" concerts featuring works by **Ives**, **Cage**, **Varèse** and other distinguished avant-gardists, including **Steve Reich**, who was in attendance. Little candy hearts in bowls spelled out the names of composers and benefactors, but spacing problems created memorable phrases, like **Ant Heil**.

At the press conf, where SF Symphony Chorus director **Vance George** led Chorus members in airs from **Meredith Monk's** *Atlas*, and two-thirds of the **Abel-Steinberg-Winant** trio performed **(George) Antheil**, a leading music critic pleaded for another mention in these humble column inches. "I haven't been mentioned since the 'Ballet of the Shmatas,'" he kvetched, meaning **Basil Twist's** wet-laundry *Symphonie Fantastique* of last year, where he had been spotted conducting from his seat. We promised to consider it.

Rip tide

It seems we haven't seen the last of creepy but clever lesbian author **Patricia Highsmith's** finest creation, civilized psychopath **Tom Ripley**. Word in the industry rags is that *Drive Me Crazy* director **John Schultz** has been signed to helm *Mayhem* for Fox Searchlight Pictures, a movie to be loosely based on *Ripley*

Under Ground, one of the four sequels to *The Talented Mr. Ripley*. If Schultz can top **Matt Damon** ogling **Jude Law's** ass in the bath, we'd like to be there.

Census taker

In serial biographer **Donald Spoto's** latest, *Jacqueline Bouvier Kennedy Onassis, A Life* (St. Martin's), we get the details on the Queen of the 20th Century's lifetime, from start to finish. By serial bio-scribe, we mean this author's m.o. is one a year. So far he's written up **Alfred Hitchcock**, **Stanley Kramer**, **Tennessee Williams**, **Marlene Dietrich**, **Lotte Lenya**, **Preston Sturges**, **Laurence Olivier**, **Marilyn Monroe**, **Elizabeth Taylor**, the House of Windsor, **James Dean**, **Ingrid Bergman**, **Diana** (Lady, not Ross), and **Jesus**. Anybody he left out? Yes, you back there, in the corner? No, sadly, **Siegfried & Roy** don't count.



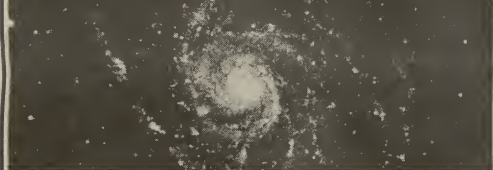
Jacqueline Bouvier Kennedy Onassis

In Spoto's latest salvo, we learn that Jacqueline was a self-possessed girl from the very first. At 4, taken to Central Park with her sister by their nanny, Jackie wandered away and somehow got separated from the others. An hour later, a policeman at the local stationhouse rang up the Bouviers' Park Avenue apartment. "We have a little girl here. She gave us this telephone number, but not her name." [Quite properly!] "Could she be yours?" "Clearly, she had instantly become the darling of the precinct. The duty officer recited the facts. Jackie, strolling alone in the park, approached a patrolman and

page 37 ►

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THEATRE

Fantasy island

In NCTC's 'Boy Meets Boy,' '30s Britain is a gay paradise on Earth

by Richard Dodds

Gay marriage is a hot-button issue right now, but 25 years ago, the creators of *Boy Meets Boy* found a completely disarming way to tackle the topic.

Rather than take a confrontational, or even wishful, approach to homosexual unions, Bill Solly and Donald Ward simply presented it as *fait accompli*. In their world, gays and straights live happily side by side, and no one bats an eye over another's romantic choices. And if two guys want to get married, well then, just throw the rice.

The New Conservatory Theatre Center is launching its new series of staged concert versions of infrequently seen musicals with *Boys Meets Boy*, a frothy show presented here in an appealing showcase. *Side by Side* by Sondheim and *The Harvey Milk Show* will complete the initial *In Concert* series during the coming months.

Boy Meets Boy is able to further distance itself from real-world prejudices with its setting in London and Paris of the '30s, and a style that harkens back to the Broadway and Hollywood musicals of that era. The music, which ranges from infectious to forgettable, is at least always pleasant, and the book delivers its humor with a knowing wink that doesn't devolve into mindless camp.

The musical opens just as King Edward VIII abdicates in favor of

Mrs. Simpson, and the press is eager for more stories of complicated romance. They think they have found one when the mysterious young English nobleman Guy Rose jilts an American tycoon at the altar. A feisty American reporter falls in love with his image of Guy, without ever having met him, and his search for the actual man leads to actual romance.

Working with a mostly invit-

Stephen Pawley is a savvy clown.

Jessie Gray excels in two roles, Gary Wayne Farris is featured as a waspish ladies man, and Nicole Lungerhausen, Ed Simonick, Eve Cohen, and Tom Elliott are the amiable and hard-working ensemble. The rakish D. Michael O'Dell provides musical direction from the piano.

Boy Meets Boy was born just a few years after Stonewall, and more

Working with a mostly inviting cast, director George Quick and choreographer Earl Weaver have managed to sustain a lively look in a small space. The music, which ranges from infectious to forgettable, is at least pleasant, and the humor isn't mindless.

ing cast, director George Quick and choreographer Earl Weaver have managed to sustain a lively look in a small space. Paul Araquistain deftly plays the reporter as a Fred Astaire-type wise guy, and his singing is fine as well. Singing is not the strong point of Graham Grubb's performance as Guy Rose, but there is appeal in his lanky, wide-eyed innocence. As the trouble-making tycoon,

basic issues than marriage were engaging the emerging gay movement. The musical may have been a fairy tale back then. But as we prepare to vote on the Knight Initiative, it has become sweet advocacy. ▼

Boy Meets Boy will run at the New Conservatory Theatre Center through March 5. Tickets are \$13-\$30. Call 861-8972.



Graham Grubb as Guy and Paul Araquistain as Casey in *Boy Meets Boy*



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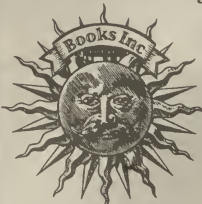
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Leonardo DiCaprio reacts to danger in a cannabis field near the paradise known as "the beach."

The Beach

◀ Arts cover

Asia circuit in an attempt to satisfy his wanderlust. He heads for a mythic, idyllic island paradise where a by-the-numbers descent into vacation hell ensues. The

usual ingredients are here — attractive, early-twentysomething internationals on the youth hostel circuit, chasing drugs, sex, designer knock-offs and, in this case, a perfect beach to lose themselves. Chaos and catharsis eventually follow in a dystopic island community of pot-smoking dropout travelers. The place is essentially a Gilligan's Island/Heaven's Gate at the beach, lorded over by the matriarch/cult leader Sal, played by a bindi-ed Tilda Swinton.

The point of this narrative may very well be that we're doomed to dysfunctional socialization wherever we may be — think *Lord of the Flies* gone glam — but we need a little fantasy to get seduced into the hope for something better. *The Beach* community never provides any glimpse of an alternative. As Richard intones, "It was simply a beach resort for people who hate beach resorts." They play volleyball, sing and fish, but they don't really get to know each other, and that means lack of character development.

Stud service

What we learn about Richard, for the most part, is telegraphed. As are the main characters in the aforementioned films, Richard is plagued by "difficult" women. He's been rejected by someone back home (a back-story that's never revealed here). He lusts after the French babe, Francoise, who's staying in the same hotel, with her boyfriend. She ultimately succumbs on the beach — where else? But Richard's sexual services are also required by Sal, a situation that only adds crazy-making stress and alienation to his life.

Despite the romantic entanglements, *The Beach* is hardly sexy. When Richard's voiceover tells us they settled into this island paradise in the "pursuit of pleasure," we settle back and wait for the fleshy good times to unfold. The hedonism, however, is strictly PG fare. Why, for example, are all these beach bums in paradise wearing clothes? Secluded and living communally in a big bamboo hut, they still wear their bathing suits and cuddle only with their existing partners.

Few of the actors or actresses

are particularly appealing, save for the dark, studly Keaty (Paterson Joseph), who greets the trio wearing nothing but a sarong and ripped abs. Oddly, Keaty has no sex life, sticking to his boyish passion for cricket. Leonardo, who's often shirtless but nothing special to behold, consummates his French affair during a moonlight swim amidst magic glowing plankton. It's a scene that makes you long for that campy Brooke Shields/Chris Atkins island trash classic, *The Blue Lagoon*.

Part of the problem is that the filmmakers fail to set up contrast, conflict or anything resembling a spark. Visually, director Danny Boyle and company are far better suited to city settings, as the sequences set in the frenetic urban streets have far more inventive visual energy than the standard, static island landscapes. Their signature style, verve quick-cut editing, wild fantasy sequences and hipster techno pop soundtrack are hardly in evidence here, and when they are, they seem tacked on rather than part of the narrative flow.

When Richard is banished from the cabanas, for example, his isolation plunges him (and the audience) into fevered, hallucinations in which he imagines himself emulating Rambo. This sequence, which recalls *Apocalypse Now*, has a lot more energy than most of the film, yet its narrative is so muddled that it's difficult to comprehend or care about what's happening. The character also emerges from this psycho morass far too seamlessly. It drove another character Daffy (that's his name, too), but Richard, it seems, is so emotionally together that the experience was simply a lost weekend.

That kind of Teflon coating pervades Leo's well-publicized \$20 million performance. He serves up a boy-man character who's sometimes valiant, sometimes dorky, and for a bit, an action hero, but there's no shading in-between moods. Leave it to a guy to fumble the subtleties. Boys, after all, will be boys. ▼

The Beach is currently playing in Bay Area theatres.



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BOOKS

Difficult personality

by Gary Morris

Jean Arthur: The Actress Nobody Knew, by John Oller; Limelight Editions, \$18.95

Jean Arthur would seem to be an impossible subject for a biography. The actress, who died in 1991 at the age of 90, was so reclusive she made Garbo look like a party doll. Interviews exist, but not many; fan magazine profiles inevitably puzzled over her, disgusted by an actress who refused to promote her own career. Her autograph is probably rarer than Garbo's, and she left little in the way of writings, no diaries and not much correspondence. Her stage career was based more on quality than quantity, consisting of a mere 17 appearances, some of which were in plays that closed after a single performance.

Fortunately for author John Oller, Arthur made a substantial number of films (89), and more importantly in trying to unravel this tricky subject, she made a strong impression — negative, positive, sometimes both — on practically everybody she encountered, from fellow actors to her stage and film directors, from students in her teaching classes to secretaries and stagehands. They've provided Oller with a wealth of history and anecdotal detail. What emerges is a surprisingly detailed, highly readable account of a complex woman whose integrity and perfectionism — and sometimes pettiness and even arrogance — both fueled her work and undermined it at almost every turn.

Arthur's high reputation persists on the basis of stage triumphs in *Peter Pan* and other plays, and supremely of unforgettable performances in screwball comedies like George Stevens's *The More the Merrier*, Capra films like *Mr. Deeds*



An impossible subject for a biography? Actress Jean Arthur

performances in a series of films that are remembered today as much for her presence as anything else. In spite of consistent success and critical raves, though, she continued to struggle with anxiety. Capra says she threw up before and after every scene in one of his films. In an inspired phrase he says, "Those weren't butterflies in her stomach, they were wasps!" She was as intransigent as some of the Warners women like Bette Davis and Olivia de Havilland in fighting the studios' manipulations. Being contracted to Columbia, she had it worse, having to

who forgave her endless disappearing act from life, and this was equally due to her winning personality (when she wanted it to be) and her fierce talent.

Pan-demonium

Her *Peter Pan*, the best-ever according to some observers of the time, made her more enemies than friends, but was a huge success while it lasted. It was not a smooth production, however; Arthur nearly crippled it when she came down with one of her many "viral infections" that she seemed able to will into existence in times of stress. Besides the obvious mental relief she got from running away from innumerable commitments, she could spend time indulging her favorite activities: interior decorating, reading, philosophy, and playing with her animals. She found little solace in religion but pursued self-realization through mentors like Erich Fromm. She was also an eloquent observer of politics from the left. "The wrong people are running the country," she said, speaking of Nixon and his cronies. "You only have to look at their brutal faces to know that."

The author doesn't delve too far into Arthur's alleged lesbianism (which writers like Boze Hadleigh have taken for granted). Several aspects of Arthur have been construed as pointing in that direction: her slightly masculine manner and voice, her lack of interest in motherhood, her almost pathological refusal to wear a dress even when a role demanded it, and most of all the fact that she spent the last decades of her life with devoted "unmarried army nurse" Ellen Mastroianni. But Arthur was so secretive about everything, even with Mastroianni in some areas, that this will probably never be verifiable.

The author attempts some psychoanalysis on his elusive subject — perhaps appropriate, given Arthur's fascination with therapy and her friendship with Fromm. But these sections are the only labored note here, adding an unnecessarily speculative touch to a book that's well grounded in the topsy-turvy reality of Arthur's life and art. ▼

Jean Arthur's autograph is probably rarer than Garbo's, and she left little in the way of writing.

Goes to Town and *You Can't Take It With You*, and Borzage's dreamy *History Is Made at Night*. Behind her luminous face and trademark husky voice, according to Oller, was a woman tormented by self-doubt and neurosis who could be charming one minute and a harridan the next. These qualities surfaced quite early in her career, before she developed her loathing of the fan magazines. In 1928 she told an interviewer, "I'm hard-boiled now. I don't expect anything" — harsh words indeed for "a girl of 20," as she said she was. (She was actually 28; like most stars, Arthur wasn't above lying about her age.) Each rejection — and there were many early on — was accompanied by crying jags and nervous fits that would only get worse as time went on. Arthur's early films must have been difficult for the highly intelligent, well-read, sophisticated woman Oller portrays; they were mostly horse operas and slapstick comedies, along with walk-ons in bigger pictures. Hollywood didn't know how to use her at first: in *Paramount on Parade* (1930), the musically ungifted actress performed two numbers.

But Arthur's striking personality shone through by the early 1930s, and she gave memorable

fend off mogul Harry Cohn's capricious career choices and his crude sexual advances. Here her stubbornness paid off in 1938, with a new contract that was one of the body blows to the studios' control over actors.

Arthur's disgust with the machinery of stardom led her inexorably to the stage; more respectable, perhaps, but equally or even more problematic for an actress of her skittish sensibilities. Much of the book is taken up with the wildly dramatic struggle of producers, directors, and friends to get Arthur to go on stage and stay there through the run of a play. This was mostly a vain effort. Arthur gravitated to the counter-culture and agreed in 1967 to do a play called *The Freaking Out of Stephanie Blake*. Riddled with pot-smoking stagehands, props that wouldn't work (one nearly fell on Arthur's head), and actors who didn't show up, the play closed after the first night. Oller's account of these events is hilarious, particularly his description of a crazed Arthur kneeling before an audience begging them to let her leave the stage. She alienated so many of her co-workers that the author probably couldn't list them all without doubling the book's page count. Still, she had her defenders

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Physician, heal thyself

Dr. Kate Scannell on lessons she learned from AIDS

by Deborah Peifer

You may have seen a copy of *Death of the Good Doctor: Lessons from the Heart of the AIDS Epidemic* by Kate Scannell, M.D. (Cleis, \$14.95) in a bookstore, thought that the doctor on the cover looked cute, and moved on, rather than read another book about death and AIDS. That was my reaction, until my editor of-

fered the book to me for review. I decided to do the noble thing and read the book.

Somewhere in the Introduction I was hooked, and well before the end of the first chapter I was thanking heaven, or at least my editor, for my good luck in getting to experience the remarkable characters who people this history of the early years of the plague. Scannell is a writer. She knows to get out of the way and let the characters tell the story, and those stories are stunning, the lives they tell memorable and important.

Scannell also knows just when to insert her own feelings and experiences in the narrative. Perhaps the best example of this is in the chapter "Death of the Good Doctor." Faced with a dying, suffering patient, the good doctor Scannell knows only to order more tests, more procedures, more invasions into the wracked body of Manuel, who pleads, "Doctor, please help me." It is an evening duty doctor who cancels the tests, gives Manuel enough morphine to relieve his suffering, and receives Manuel's beatific smile in thanks. Stunned by her own failure to heed Manuel's real needs, Scannell explains that "I began learning—how to recognize the sound of my own voice, listen to my patients, validate the inconsistent stirrings of my compassionate sensibilities." Scannell writes with wit and sensitivity, armed, as she observes, "with little more than my intuition and a trust that what I didn't know would prove to be a reliable guide." *DOTGD* is a remarkable book, part history, part memoir, that reads with the grace and elegance of good fiction.

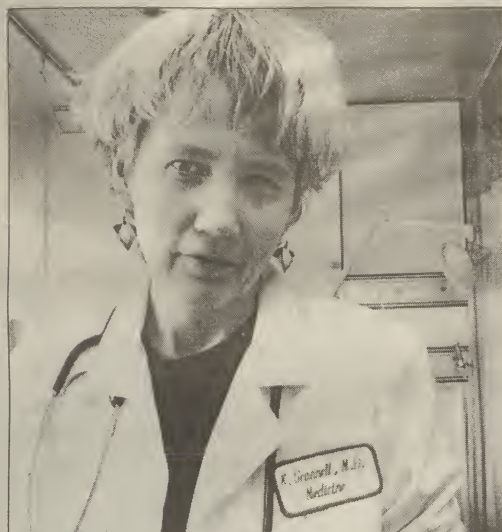
After reading her first book, I knew I had to e-interview Kate Scannell.

Deborah Peifer: You say in the book that "By writing these stories, I have written my life." One of the most striking features about *DOTGD* is how well I felt I knew you from reading your responses to your patients. That sense of having made a friend in some way made the revelation of your own cancer diagnosis devastating. How are you?

Kate Scannell: Thank you for asking. I am feeling well and quite alive. I still practice medicine, I do research, and I write as much as I can. At the moment, my two cancers—ovarian and uterine—appear to be active only in the realm of my psyche.

What do you hope people will learn from reading *DOTGD*?

That we each have a story—not a tidied telling or convenient



Death of the Good Doctor author Kate Scannell, M.D.

rendering of our lives, but a unique experience of being in the world that is perfectly imperfect. And that the details of our stories

can be threads that connect us to each other in strange new ways that we never imagined. And this wider human truth about who we are continues to evolve when more true stories are told and threaded together—not necessarily in books or voice—by simply living our lives in ways which naturally but firmly assert who we are, who we love, and what we believe.

Is the good doctor still dead? Do you teach your students to be good doctors?

The good doctor resurrects in me only rarely now, through an occasional lapse of my consciousness. Generally, if it does appear, it does so reluctantly, forced out of retirement by patients or family members who insist on its presence. For several years, I have been teaching students from UCSF or UC Berkeley in the outpatient clinic setting only, and, as such, have not been working in the experiential realm of life-and-death medicine with them. So there is little invocation of the "good doctor's" presence now. My hope is to leave clinic work and return to end-of-life care, and teach again from this place where the good doctor stalks.

What's changed with you since you wrote the book?

I've lessened my work schedule to allow me more time to devote to my life-long desire: writing. I

am becoming increasingly comfortable with who I am, in my life and profession. Also, my hair has been combed since the dust jacket photo was taken.

Are you a doctor who writes, or a writer who heals?

I am certainly the former, and I aspire to be the latter.

Can you talk about the two upcoming books, the short stories and the cancer memoir?

I began working on a book of interconnected short stories during my chemotherapy, in 1997. I found, during the time I was so ill, that I could only fictionalize the internal experiences I was having. So the experiences manifest as varied characters who live in a town facing a devastating natural disaster. I have nearly completed this collection. The cancer memoir comes slowly, largely because of time (and, I'm sure, some internal) constraints.

Is there a question you wish I'd asked because you have a great answer? Now's your chance.

Hmm... Yes. You: "Would you like to say 'hi' to your parents, John and Norma, in Michigan?" Me: "Yes, Deborah, I would. 'Hi mom! Hi dad!'"

Kate Scannell reads from *Death of the Good Doctor* at Stacey's Bookstore, 581 Market, on February 22 at 12:30 p.m. Call 421-4687 for information.

If you have gossip, inquiries or information of a literary nature, send them to peiferd@aol.com, or via snail mail to the B.A.R.

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Teacher's project

Bil Wright's first novel,
'Sunday You Learn How to Box'

by Jameson Currier

Author Bil Wright notes that there are some "strong parallels" between his own life and his character Louis Bowman of *Sunday You Learn How to Box*, the 14-year-old survivor of his first novel. Like Louis, Wright grew up in an urban housing project.

"I wanted to write about that experience for a long time," Wright says. "But this is not a memoir or an autobiography."

Wright, who describes himself as a "baby boomer, which means I am somewhere between 40 and 100," was born in the Bronx and attended New York University. A poet and a playwright, his earlier fiction has been collected in the anthologies *Shade* and *Men on Men*. Set in 1968 in urban Connecticut's impoverished Stratfield projects, *Sunday You Learn How to Box* centers around Louis's brutal and confusing homelife. His mother, Jeanette, a ferociously stubborn woman, wages an uphill battle to forge a better life for her family, which includes engineering Sunday boxing matches between Louis and his stepfather in hopes that Louis will learn how to protect himself. Louis's protector, however, arrives in the guise of the enigmatic and brooding older teenager named Ray Anthony Robinson, a "hoodlum in purple polyester pants" who sets Louis heart's spinning with the first stirrings of sexual longing.

Though Wright says that there are parts of himself in each of his characters, he explains the main difference between himself and Louis is how his young protagonist looks at life's challenges.

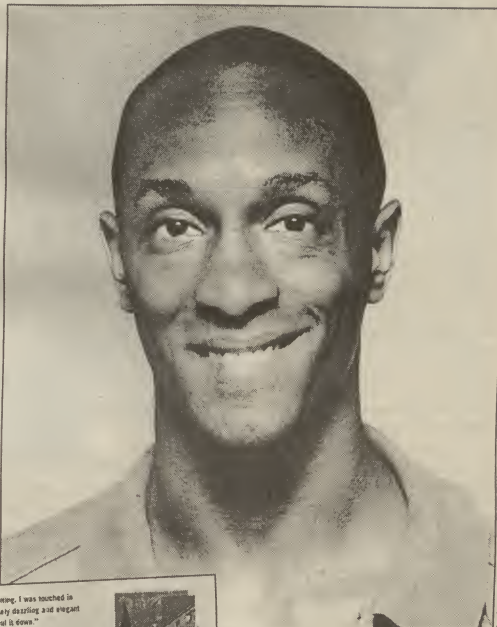
"I wanted there to be a sense of humor in the book," Wright says. "If I were going through some of the things Louis goes through at that age, I would probably have not found them as ironic as he does."

Wright spent two years writing the novel, "teaching class during the day, correcting papers and writing at night." Wright also says that his teaching assignments and experiences at Brooklyn College, Long Island University, Marymount Manhattan College, Housing Works, and the Manhattan youth center The Door were invaluable in shaping his novel and its characters.

"I've done a lot of teaching of kids of the 'inner city,'" he says. "They were always telling me that they were never given stuff on their assigned reading list that they could respond to that was their story. So I did have them in mind when I started to write this."

Class, discuss

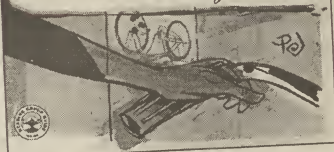
Wright is also cautious about his book being marketed or targeted specifically as a young adult



Author Bil Wright

Sunday You Learn How to Box

a novel by Bil Wright



novel (though the publisher, Scribner, includes a "Reading Group Guide" in this original paperback edition which lists discussion questions clearly intended for young adult groups). But in his "Note from the Author" which is also included in the book, Wright writes of the "dearth of characters" available for his students to relate to: "I definitely wrote it knowing that there are Louises in the world who might have found 'the ring' of their environment a little easier had they seen themselves in print and understood that there were other kids in comparable situations struggling to get through."

Wright mentions that the strongest thing he hopes his new novel will get across to its readers is its message of Louis's survival and hope. He purposely constructed a plot which would not seem "dark or tragic."

"I wanted the reader to understand for Louis there is very much a tomorrow," Wright says. "I think that's important for young people, young gay people, and young black people, and I am very intimately aware of all of them." ▼

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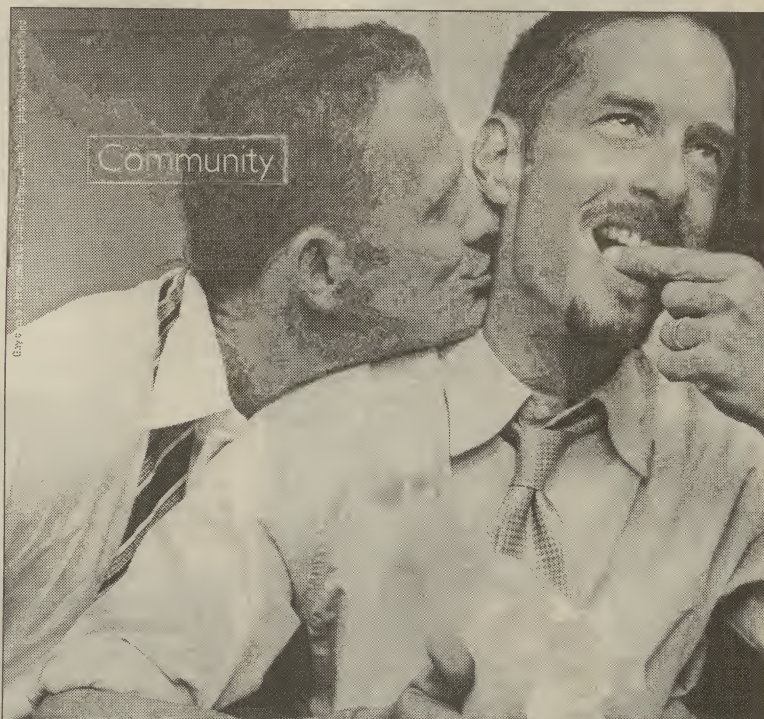
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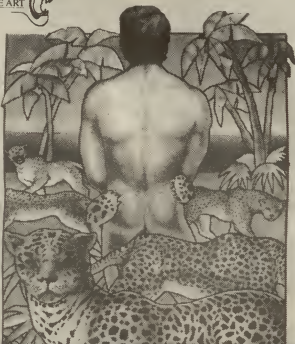
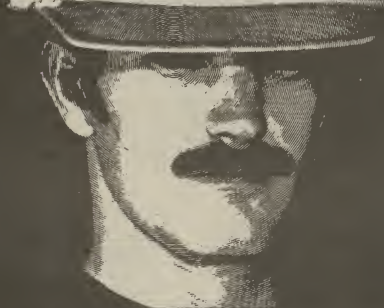
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Metzger's 'The Alley Cats' on DVD

by Gary Morris

The title of Radley Metzger's "second film" (second by his own reckoning; other sources list it as his fourth, after *Dark Odyssey*, *The Dirty Girls*, *Dictionary of Sex*, and *Carmen, Baby*) is misleading. Sold as an exploitation film with lesbian sequences, *The Alley Cats* (1966) is in fact a typically artful, sexy, sometimes ponderous, ultimately satisfying softcore effort that manages to amuse and engage, more than three decades after its release.

As always with Metzger, part of the lure is visual. *The Alley Cats* was shot in Munich in glorious black-and-white Ultrascopes (a widescreen process) by regular collaborator Hans Jura, whose fine compositional sense and stately tracking shots nicely frame the romantic and erotic antics of the mostly European cast. The film makes good use of the widescreen format, its writhing couples tightly framed in endless horizontal tableaux. These couplings are punctuated by a fabulous period Europop score, complete with wailing surf guitar in some sequences.

Like most Metzger movies, *The Alley Cats* puts a naive young woman at the center of an erotic ensemble, here a loosely aligned group of beautiful, seemingly wealthy Euroswingers. The naif in this case is gorgeous Leslie (Anne Arthur), whose fiancé Logan (Charlie Hickman) philanders with Agnes (Karin Field) while expecting Leslie to be faithful. But Leslie has other ideas. More passive than many a Metzger heroine,

'The Swinging Sixties like you've never seen them': *The Alley Cats*

ful and rich and liberated, and of course all too willing to "help" Leslie in her sexual education. None of them seem to have day jobs, except for the occasional prostitute like Agnes. Instead, they spend their time dabbling in vaguely artful activities such as painting, along with such hobbies as lovemaking and partying.

Choker close-up

There's plenty of sex here, in and out of the party, some of it no doubt daring for its time but probably frustrating to some audiences even then who may have bought the trailer's screaming sell:

The centerpiece of Metzger films is the party, and the one in 'Alley Cats' does not disappoint.

she nonetheless has a desultory affair with an artist, Christian (Harald Baerow), who dumps her, and then with lesbian artist-hostess Irena (Sabrina Koch), before returning to Logan's hunky arms. The usual trajectory for this kind of character is her progress from naif to sexual sophisticate, but Leslie is simply confused at the end, unable to totally reconcile her lesbian and hetero impulses. This puts the film in a different space than works like *The Dirty Girls* or *Therese and Isabel* or *Score*, which find lesbianism an eminently satisfying lifestyle.

The Euroswingers who decorate the film's background—and sometimes foreground, as in the party—are another common Metzger motif. They're all beauti-

"A daring adventure in the erotic world of motion picture stimulation!" Seen today, *The Alley Cats* is almost charming in its discretion. Oral sex is always tantalizingly off-camera as an obliging mouth slides down a belly and out of sight. The lesbian sequences are equally elliptical, except for a choker close-up of a kiss between Leslie and Irena. Metzger gets good mileage out of his restraint, particularly in a marvelous shot of the two women's legs and feet kicking frenziedly against each other against a chorus of sighs and moans.

There are also straight sex sequences, but Metzger can't always resist the lure of experimentation; in one scene he distorts the image with what looks like Vaseline (or

perhaps K-Y) on the camera lens, as two lovers, Logan and Agnes, thrash and scream. There's also a sprinkling of sadomasochism, with hostess Irena trotting out the whip to use on a drooling masochist. (Her hatred of men, which she professes throughout the film, no doubt served her well here.)

The centerpiece of many Metzger films is the party, and the one in *The Alley Cats* does not disappoint. As usual, it's shot in a fabulous space, a mansion with fountains and an endless array of rooms. (The s&m scene takes place in one of these rooms.) The partygoers dance, drink, gamble, strip, and screw, cheating on their mates either discreetly or in full view. In one memorable sequence, poor Leslie is seduced onto the dance floor by the sexually overwrought Uta Levka (a powerful presence who would later play the title role in *Carmen, Baby*). Her snakelike writhings and eye-rolling lust prove too powerful for Leslie. Such scenes are Metzger's own vision of la dolce vita, and must have surprised and enthralled the raincoat brigade sitting in 1960s American grindhouses watching them.

On the debit side, the pacing is sometimes slow, and the acting is mostly standard issue, though Anne Arthur registers nicely as the confused bisexual Leslie, and Charlie Hickman is amusing as the familiar Metzger male whose only desire in life is to get laid in the least complicated way possible. Best of all is Sabrina Koch as the Valkyrie-like Irena, a knock-out Metzger power-bitch whose alleged love for Leslie is ultimately just another sweet diversion in the Metzger merry-go-round. ▼

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THEATRE

Jean Stapleton

◀ Arts cover

Eleanor. Both the novel and the play are a mix of fact and conjecture.

"All of the historical facts are accurate," Stapleton said, "and all but one of the characters in the script is real. But the writer's imagination comes into play as far as the inner journey is concerned."

Setting the agenda

The play opens shortly after FDR's death, as Eleanor is wondering what the next act of her life will entail. An invitation to help create what will become the United Nations sets her thinking about the pivotal events in her life that transformed her from a shy and awkward young woman to a powerful White House presence with her own agenda. It was a transformation not without calculation.

"In her earlier years, her voice was pitched so high that it was impossible to listen to," Stapleton said. "There are recordings I have heard, and it is incredibly high. Since she had to make speeches, Louis Howell, FDR's close friend and advisor, made Eleanor take lessons to lower it, and she became a superb speaker. On all of the recordings, of which I have many, this is a mellifluous voice of a wide range, and that's what I use."

That's the voice the public heard, but *Eleanor* attempts to go beyond the public persona. The inse-

Jean Stapleton as Edith Bunker on *All in the Family*

should not be invited to lunch. "We get to see her growth because she stands up for her right to invite who she wishes to lunch," Stapleton said. "It's a cute scene, done with humor."

Backstage visit

Eleanor Roosevelt, of course, was first lady while Stapleton was

followed, and then came the call that would change her life. She played Edith Bunker for nine years on *All in the Family*, finally opting out before the series had finished its run. For years, Stapleton fled from the image of Edith Bunker, gently chiding fans who called her by her character's name, and perhaps even overcompensating in interviews and on talk shows.

She now seems more at ease with her association with *All in the Family*, which reruns and cable keep fresh. "I get a volume of mail like I got in the beginning from a whole new generation," she said. "It's remarkable, and I guess it really defines it as a classic."

Surprisingly, she doesn't see much money from the show's ongoing popularity. She and her co-stars took lump-sum payments against future royalties years ago.

"We do get something for cable, but it's not an income," Stapleton said. "But I am enriched from the affection I receive because of that show. Also, it's very good for box office." ▼

Eleanor: Her Secret Journey will run at the Marine's Memorial Theatre through February 27. For tickets, call (877) 771-6900.

Out There

◀ page 30

calmly announced, "My nurse and sister seem to be lost."

We also find out that Jackie had the right idea about men from the very start. "The uniformed elevator operator had a crest of red hair that sprang up, bold and recalcitrant. 'Hello, Ernest,' said [Jackie's sister] Lee politely. 'You look nice today.' Just as Ernest cleared his throat to thank the child, Jackie, who was about eight, turned to her sister: 'How can you say such a thing, Lee? It isn't true! We all know perfectly well that Ernest looks just like a rooster!'" Such cock talk from a proper young lady.

Flanner flaneur

We've been dipping into *Janet, My Mother, and Me* (Simon & Schuster), novelist William Murray's new memoir of growing up

with his mother and her lesbian lover, literary figure Janet Flanner (aka Genêt). (We learn that this strange *nom de plume* came about because *The New Yorker's* creator, legendary editor Harold Ross, "apparently thought [it] was the French word for 'Janet.'")

Late in life, we discover, Flanner looked "a little like George Washington" with a "beak of a nose" and a shock of white hair. Her sister Hildegard recalls that when Flanner came for a visit with her family in the Napa Valley, "her chief delight was to be taken for a drive. 'No mountains, please. They're important, but excessive.'"

Whatever her feelings about scenery, Flanner was apparently quite a character, and not shy about expressing her opinions. "I regret not having any religious faith," she once told an interviewer. "I'm an agnostic. Of course, if I find out where I'm going that I was wrong, I'll apologize." ▼

For years, Stapleton fled from the image of Edith Bunker, gently chiding fans who called her by her character's name.

curities fostered on her by her parents, as well as her mother-in-law, are explored. So, too, is the humiliation she felt at her husband's transgressions, especially with Lucy Mercer. "That plays a large part in the story," Stapleton said.

But Eleanor's relationship with journalist Lorena Hickok, with whom the first lady had at least an epistolary love affair, is only obliquely acknowledged. "I don't think," Stapleton said, "the play is pointed in that direction."

But while she is not named, Hickok is clearly one of the women Eleanor's mother-in-law condemns as "lowlifes" who

growing up. "My dad really thought that she was just the best," she said. "But as an immature kid, I was very unimpressed."

Her attitude had changed considerably by the early '50s, when she was featured in a touring company of *Come Back, Little Sheba*. "We were in Chicago," Stapleton recalled, "and Mrs. Roosevelt saw the play and came backstage to say hello to the actors. She had to make all the small talk because we were so awed that we had nothing to say. I'll never forget her radiance."

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The 'Cris & Tret Show' is no more

Williamson and Fure part ways

by Jennifer Vanasco

After almost 20 years of personal and professional partnership, women's music legends Cris Williamson and Tret Fure have parted ways. Both will go on solo tours in the spring.

Williamson and Fure, the singer-songwriters behind such albums as 1999's *Radio Quiet*, posted a message on their website www.cris-tret.com in mid-January saying, "An earthquake is sending shock waves through many layers of love. ... But we do believe the shift is good for everybody, even amidst the gut-wrenching pain. And so, dear friends, with deep regret, we must inform you that we are parting ways, personally and professionally."

Fans have responded by posting messages of disbelief, grief, anger and support on a website message board hosted by Williamson and Fure.

Asked why they announced their breakup so publicly, Fure responded via e-mail: "There is a sense of family with our audience that I don't think many artists get to experience. We have a community forum on our home page that has become a refuge for many. Since we have shared so much of our love and ourselves on stage, it is important to also share this loss and tragedy."

Williamson, 53, a women's music pioneer with 21 solo and joint albums and the co-founder of Olivia Records, met Fure, 49, in 1981, when Fure engineered Williamson's award-winning chil-



Cris Williamson and Tret Fure

dren's record *Lumiere*. Since then, they have continued to put out solo albums, though their last three, *Postcards from Paradise* (1993), *Between the Covers* (1997) and *Radio Quiet* (1999), were produced jointly.

Fure and Williamson acknowledged that they have had a

Both Fure and Williamson intend to play new songs on their spring tours peppered with songs they have written as solo artists. Williamson has taken over the duo's tour dates. Fure, who says she plans on making an acoustic album and returning to her rock and roll roots, says she will start

'Since we have shared so much of our love and ourselves on stage, it is important to also share this loss and tragedy.'
— Tret Fure

tremendous influence on each other's music and careers. "My career changed dramatically when I started collaborating with Cris," Fure said. "Cris helped get me out of the recording studios and back on stage. It's been the Cris & Tret show for many years. I will sorely miss that."

Williamson said via e-mail that by working with Fure, "I learned more about working well with others, which is harder for a solo person like myself. She helped bring me into the techno age, for sure."

booking venues in February.

"I'll play lots of older songs, those which I can still climb into with some dignity, and the new songs will make their debut," Williamson wrote in an e-mail interview. "I wish they [the new songs] never had to be written. I am, however, eternally grateful to still have words and music there when I need them the most."

Williamson and Fure say they plan to remain in contact and hope to eventually sing on each others' albums, though Williamson said, "but not for a while, I think." ▼

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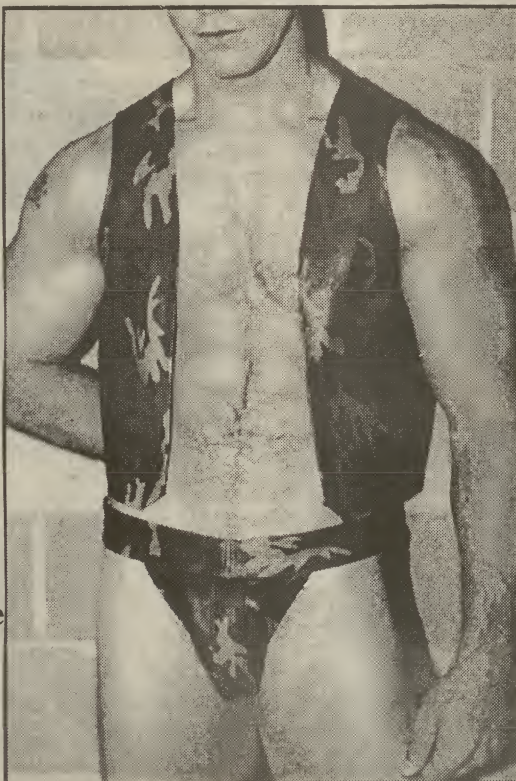
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DANCE

New directions

Company Chaddick

by Aimée Ts'ao

In the arts world, where so often artists hit upon a successful formula and then mine the vein so long we're eventually served up coal instead of diamonds, it's rare to find someone who refuses to stick to the tried and true, who continues to experiment with forms and meanings. Of course, that doesn't mean the work is always brilliant, or the artist is as well-known as other less-talented ones, but in the case of Cheryl Chaddick directing her

own Company Chaddick, it means that we are frequently surprised and delighted while being given insight into what it really means to be a creative choreographer who grapples with her art.

Last weekend at Theater Artaud, Company Chaddick offered three world premieres and a reprise, in a program called *Scattered Illuminations*. The first piece, *In The Drawer*, begins when the audience's pre-show chatter in the lobby is interrupted by a man's voice. It takes a moment to locate its source, which is a dancer

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Dancers Allison Brown and Cheryl Chaddick

Going through the motions

Dance Theatre of Harlem in Berkeley

by Aimée Ts'ao

I'll admit it up front. I was disappointed with the Dance Theatre of Harlem's first of two programs at Berkeley's Zellerbach Hall last week. I felt as if I had eaten a few stale canapés, and I kept waiting for the entrée to arrive. Perhaps I was still carrying the images from several years ago, when I last saw them. A dance company is like an insect which molts periodically, leaving behind a translucent, empty carapace. Sadly, the old shell seems to have had more life in it than the current incarnation, possibly due to the enormous turnover in dancers. But then I went to see the second program, and the verdict is now less dire, though it raises questions about the disparity in programming.

The first evening consisted of Robert Garland's *Return*, Artistic Director Arthur Mitchell's *Manifestations* and *South African Suite*,

a joint effort of Augustus Van Heerden, Laveen Naidu and Mitchell. *Return* is one of those ballets which uses popular music, in this case James Brown and Aretha Franklin, but somehow the mixture of classical dance vocabulary, jazz, and hip-hop remains lumpy, never achieving a smooth blending of styles. Despite a very high level of technical skill and some excellent partnering, the ensemble work is often sloppy and lacking in a gutsy delivery, which the music demands.

Manifestations, a long pas de trois for Adam, Eve and the Snake choreographed in 1975, seems dated, with hardly any redeeming qualities to counterbalance the flaws. The music by Primous Fountain III is so angst-ridden it's hard to imagine the Garden of Eden being a pleasant place to live. Cubie Burke and Kellye A. Saunders as the original sinning couple give us technically excellent dancing, but in such a dramatic story, the lack in emotional connection

and the ability to communicate the loss of paradise leaves me indifferent. Eric Underwood's sinewy and slithery Snake, lowered from the sky on a vine and then contorting seductively, is the most memorable part of the work.

At least *South African Suite*, with music by the Soweto String Quartet, is enjoyable and captures the flavor of that country better than Val Caniparoli's *Lambarena* for San Francisco Ballet. Caroline Rocher's gentle warmth adds immeasurably, and again I wish everyone would just let go and dance from the heart.

Cracks in the veneer

Saturday's matinee gave me back hope that DTH could regain the artistic level that it has previously achieved. Beneath the veneer of technical perfection, tiny rays of feeling were constantly leaking through the cracks. Once technique is secure, the next step is to discover abandon, though

page 41 ►



Dance Theatre of Harlem's Twist

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Springtime for Haider

by Victoria A. Brownworth

Fed up with all those pesky immigrants? Yearn for the dulcet tones of Mother Tongue (Fahgedabowditi!)? Can't get that haunting tune out of your head (Wagner's "Flight of the Valkyrie")? Cry out in your sleep, "Leni Riefenstahl, where are you?"

You probably have been watching too many episodes of that new international game show, *Who Wants to Be a Neo-Nazi*?

Yes, just when you thought it was safe to go back in the Bundestag, Jorg Haider schusses down the slopes and into the Austrian government.

He's young, he's charismatic, he's sexy, and he doesn't wear that silly little mustache. Yes, he does admire Hitler and no, he doesn't really believe the Holocaust happened, and well, he does insist concentration camps were "punishment camps," and only bad people were sent there—but a Viennese education just isn't what it used to be.

We were intrigued to note that every European nation held anti-Haider demonstrations, many so intense they made the WTO protests in Seattle look like a '60s sit-in. Of course there was France, where the largest pro-Haider contingent on the continent partied in support of Haider's "ideals." Once a collaborationist, always a

collaborationist...

TV feted the fetid Haider all last week. He shrugged off questions by CBS, ABC and NBC. *Nightline* and *WNN* did in-depth reports, but in each, Haider seemed not to know what all the international fuss was about. He termed his Nazi-sympathetic statements "youthful indiscretions." We don't want to think about what Haider did in his backseat. Meanwhile, we wonder if John Rocker might spend his "down time" in Vienna during his suspension.

Speaking of Nazis, former Grand Wizard of the Ku Klux Klan David Duke appeared on *Politically Incorrect* this week, stumping for his new

book and neo-Nazi group supporting those beleaguered Americans of European Descent. The Armani suit looks better than Wamsutta, and Duke's rhetoric has gotten a lot more sophisticated. But his claim that the KKK doesn't advocate racism, homophobia, anti-Semitism or violence remains harder to swallow than Jeff Stryker's appendage.

After one too many anti-gay comments, straight but queer-friendly panelist John Fugelsang said, "There's nothing wrong with you that sex with the right man couldn't fix." Fugelsang stood, stripped off his jacket and began to unbutton his shirt, noting he was willing to offer his body to

"humanize" Duke (fellow panelists Anne Taylor Fleming and CCH Pounder noted that let them off the hook). Then Fugelsang leaned over Duke and said he'd have Duke "bite the pillow, bitch." Ooooh. Fascism really can bring out the beast in a man.

Speaking of fascism, though we've always found Jesse Ventura rather silly, we liked his total dissing of that perennial fascist, Pat Buchanan, leaving the Reform Party because Buchanan has become the party's presidential candidate.

Meanwhile, what would Haider think of boat-child-cum-poster-boy Elián Gonzalez being offered \$1 million to do commercials? Somehow, we think Haider would have sent little Elián back in the inner tube what brung him.

Funny Valentine

Speaking of perversions of history (or perversions *and* history), who decided the Valentine's Day TV special should be a miniseries about Sally Hemmings and Thomas Jefferson? Somehow we think the pedophilia-slave aspect would have had less romantic appeal if Sally had been Sammy.

On a lighter note, NBC chose role-reversal for its Valentine's Day line-up—or so they would have us believe. *Will & Grace* played straight (as opposed to their usual fruitfly-to-fruit approach), and *Frasier* went *tres gay* (oh please, like that show doesn't already put the "F" in effete). The episodes (which are scheduled to repeat nearly immediately) were



The cast of *Frasier*

reasonably hilarious, particularly *Frasier*. Dad Crane (John Mahoney, the only butch item on the bill) tried to gracefully escape the advances of the mother of *Frasier*'s newest heartthrob (Marg Helgenberger) by telling her he's gay. But this being 2000, Mom just suggested gay Uncle Eddie instead. The machinations were pure *Frasier*, with Mahoney camping it up and even invoking son Niles for help (David Hyde Pierce stole the show) to play "boyfriend." Brian Bedford did a nice queer turn as the fey uncle.

And speaking of fey, may we ask who writes commercials these days? First we have the faggoty feelines for Tidy Cats litter. Then the butch tooth fairy in the pink tutu for Sonicare. Now Fed Ex unveils (as in dance of the seven) its new commercial-within-a-commercial in which execs watch a commercial of little boys playing commando with their action figures dressed like drag queens (lots of chiffon—it looks like a '50s scarf convention). When the execs query their underlings about why the he-men are attired in evening dress with tiaras sold separately, the underlings dis each other in a very queeny way. They used that "other" courier service when they should have used Fed Ex.

But for overt queer content, Swiffer beats the others pants-down. An Army sergeant does a white-glove test in his barracks, screaming at the recruits about the filth. The young recruits get busy—pulling out their Swiffers and doing a Busby Berkeley clean-up routine. Talk about a chorus line. How gay is *this*? We think the product should be rechristened the Swisher.

Speaking of commercials, the Hillary Clinton commercials need work. When she says she makes a mean omelet, well, we just know she's beating, not whisking, those eggs. *SNL*'s Ana Gasteyer does a good Hillary, but Jan Hooks was still the best. The old Hillary, Gasteyer explained, was just "too dykey." Well, Lea DeLaria said it first.

No day dykes

Speaking of DeLaria, now that Robin Strasser is leaving *One Life to Live*, and her character, Dorian Lord Hayes, will not be recast, what happens to Dorian's psychic, Madame Delphina (played by DeLaria)? Strasser broke numerous daytime barriers when she kissed Delphina on the lips (Madame D was channeling Dorian's dead husband, but still—no dykes on daytime). We'll certainly miss Strasser's *tour de force* performance. We just hope other tortured souls in *Llanview* can use Madame D's help.

No dykes on daytime, perhaps, but the kittens are coming out of the closet in prime time. Waiflike wicca Willow (Alyson Hannigan) on *Buffy, the Vampire Slayer*, just hasn't been the same since her werewolf boyfriend, Oz, left town. She reached out to other colle-

giate witches. Now the spells have begun to fly with Tara (Amber Benson), and last week Will paid a visit and never made it home to sleep in her own bed. Stay tuned.

Other bi-curious girls who've had rough times with men include Jill Kirkendall (Andrea Thompson) and Diane Russell (Kim Delaney) in the *NYPD Blue* squadroom. A hand held here, a hug there may be leading somewhere soon. Russell will do almost anything for her partner. And she's dallied with other detectives before, so... we'll see.

On a far more, somber note *Dateline*, *20/20* and *Oprah* broke ground by delving deep into the transgendered waters this week with explorations into the lives of Brandon Teena and David Reimer. The latter was maimed during a circumcision in the early '60s. His young parents were manipulated into making him a test case for the nature vs. nurture argument. Reimer, whose twin brother Brian survived the circumcision intact, would be raised as a girl, Brenda—castrated, given hormones, reconstructive surgery and socialized as a girl.

Dr. John Money, the world's premiere researcher into gender dysphoria at Johns Hopkins, authored the experiment and its harrowing results. Dresses and hormones do not a girl make; Brenda felt and acted like the boy she was. She was ostracized and tormented, attempting suicide several times. Every member of the family was forever damaged by this appalling experiment, though none more than Bruce-cum-Brendan-David. The pain remains in Reimer's voice and face as he describes his ordeal for *Dateline* and *Oprah*, though he's finally managed to redefine his life.

Brandon Teena didn't survive his descent into gender dysphoria hell—two macho men in Nebraska saw to that, raping, assaulting and later murdering Teena. The *20/20* report aired never-before-seen tapes of Sheriff Laux being deposed in the wrongful death suit filed against him by Teena's mother, Joanne Brandon. Laux was the good ol' boy sheriff who didn't believe Teena when s/he reported the initial rapes that led to his murder. Laux spent most of the interview of Teena asking why "she" dressed like a man and "kissed girls."

The Matthew Shepard murder galvanized public sentiment against hate crimes. Unfortunately, Brandon Teena was just a poor 20-year-old drifter whose biological gender made "her" expendable—not the upper middle-class son of wealthy parents.

When Hilary Swank won the Golden Globe award for her portrayal of Teena in the film *Boys Don't Cry*, she offered it to Brandon Teena. Perhaps with the airing of these shows on the major networks, some recognition of the torture imposed on gender dysphoric people will penetrate the heartland. ▼

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INTERVIEW

Whatever happened to Jim J. Bullock?

Former 'Too Close For Comfort' star on Tammy Faye, his drug bust, HIV

by Bradley David

Since his rise to fame almost 20 years ago as the quirky but lovable Monroe on ABC's *Too Close For Comfort*, Jim J. Bullock has survived his share of life's cruelties: losing a lover to AIDS, having his TV talk show with co-host Tammy Faye Bakker canceled after just six months, and struggling to overcome a midlife drug problem.

Last year, however, the comic actor got his life back on track, starring in the five-month Los Angeles run of a wacky gay musical called *When Pigs Fly*.

"It has a very truthful and sweet message," says Bullock, 44. "It doesn't beat you over the head — it's just like, 'Hey folks, we're here, so just chill out.'"

Born in Wyoming, Bullock spent his formative years in the West Texas city of Odessa, where his father worked in the oil industry. He started acting in student productions at Permian High School, an institution famous for its football team, as chronicled several years ago in a book called *Friday Night Lights*.

Growing up in a family of God-fearing Southern Baptists, Bullock says his teen years were fraught with confusion about his sexual orientation.

"I didn't know any gay people," he says. "I'd see people on television like Paul Lynde and Dr. Zachary Smith from *Lost In Space*, but they weren't thought of that way in those days. They were just funny."

It was during Bullock's second year at Oklahoma Baptist University in Oklahoma City that he first began to embrace his sexuality.

"My roommate that year was gay, so I sort of came out to him and went to my first gay bar," he says. "I realized that it wasn't a phase, but I was still in a terrible struggle with myself, spiritually."

Leaving college after two years,

he went home to Odessa and worked at a truck stop for six months ("I serviced the trucks — not the truckers," he says), saving up enough money to move to Hollywood.

Quirky work

Barely able to survive in L.A., he worked as a busboy, a waiter and a courier, while doing stand-up comedy at night.

"I couldn't even get an agent," he says. "I wasn't your typical good-looking 20-year-old actor. I was odd, quirky, and I didn't fit into any mold."

After several years, the Comedy Store's legendary proprietress Mitzi Shore (Pauly's mom) started inviting him to perform at special showcase events for ABC, which eventually offered him the role on *Too Close For Comfort*.

"It was very exciting," Bullock says. "The show held the number one spot during its second and third seasons, and you can imagine how thrilling it was, the first time out, getting to be a part of a show that was a hit."

While Monroe was not intended to be gay, the character was definitely perceived that way by many.

"I've had so many young guys come up to me saying, 'Thank you so much. I would see you on television and realize I wasn't alone,'" says Bullock.

After six seasons, the show ended with the sudden death of its star, Ted Knight. Bullock became a regular on TV game shows like *Hollywood Squares*, and later had a recurring role in the NBC series *Alf*.

In 1995, he was approached by Fox to do a TV talk show with Tammy Faye Bakker. *The Jim J. and Tammy Faye Show* lasted just six months.

"It was a classic case of the suits not having the courage to allow something to be what it really is," says Bullock. "They did not want Tammy to be who she



'I was odd, quirky, and I didn't fit into any mold': Jim J. Bullock

was, and did not want me to be who I was. They tried to vanillaize us and turn us into this Kathy Lee and Regis rip-off."

Bullock says he adored Tammy, despite her alliance with the religious right.

"She didn't have a problem with me [being gay]," he says. "But on a public level, she had the whole right wing pressuring her, going, 'How can you work with a gay man?' The reason we had such great chemistry is that I came

from where Tammy was. I had compassion and understanding for her, whereas any other gay man who had not come from that would have said, 'Fuck you, bitch — I'm outta here!'"

Tabloid life

One month after the show was canceled, he lost his lover, John, to AIDS. Bullock, who had been diagnosed in 1985, was outed as HIV-positive in 1997.

"I did the California AIDS Ride that year," says Bullock, "and in my letters requesting sponsorship, which I sent out to like 100 friends and family members, I wrote that I was HIV-positive. Someone sold that letter to the *National Enquirer*."

Several years later, Bullock would be back in the tabloids, this time for drugs.

"After John passed away, I got involved in the circuit scene," he says. "I went to Fire Island and Florida and Vegas and all the circuit events in Southern California. What happened was, I got lost in it."

After developing an addiction to crystal methamphetamine, he checked himself into an outpatient rehab program.

"I think I was just making up for all the things I bypassed in my 20s," he says. "When some gay people come out, they celebrate their gayness and they go through that whole period of sleeping

page 45 ►

Harlem Dance

◀ page 39

sound training would have developed both simultaneously.

In *Ginastera*, with choreography by Billy Wilson to Alberto Ginastera's Piano Concerto, and *Estancia*, the abstract red and black decor and lighting by Neil Peter Jampolis clashes with the more realistic Spanish costumes by Barbara Forbes. Both are well done, but they shouldn't be put on stage at the same time. The men are appropriately macho, and Maria Phegan brings a hard edge to her brilliantly executed solo. In time, she may learn to show a smoldering passion beneath the surface, which would add the necessary tension when she encounters Don Bellamy as an admirer and then Paunika Jones and Mark Burns as a warm and loving couple.

The real treat is Dwight Rhoden's *Twist*. Though the music by Antonio Carlos Scott quickly begins to grate on my nerves, the lighting by Michael Korsch, with its saturated hues and geometric projections that grow and shrink on the cyclorama, is gorgeous and echoes the bright colors of the costumes by Miho Morinoue. The dancers outdo themselves in speed and precision, and in daredevil partnering. I am struck by

the "Tryst" pas de deux with Lynda Sing and Ramon Thielen, and a pas de trois "Torsion" danced by William Isaac, Maria Phegan and James Washington, who is easily the most expressive and expansive dancer in this piece. Watching him find the impetus for his movement from deep within and carve the space around him with his personal touch, I think, if he can do it, why can't everyone else? An entire company dancing with that kind of commitment would be absolutely transformative.

It's interesting to see Balanchine's *The Four Temperaments* after such high-speed dancing. The utter simplicity and clarity of the choreography alone is stunning. It is hard to believe that this masterpiece is already 53 years old. DTH's rendering of it is uneven. Some of the younger dancers aren't sure of what they're doing, while others are firmly in control. Ramon Thielen's dancing in "Melancholic" is so beautifully nuanced and expressive, I am deeply moved. Eric Underwood's "Phlegmatic" shows promise, and Andrea Long has "Choleric" under her belt. I look forward to the day when the whole company can perform at the level I believe them capable of. They need to stop executing steps and start dancing. It's that simple. ▼

be free. be crazy. be safe.



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OUT & ABOUT

Calendare

by Mark Mardon

The body as art

I'm taking it as my sacred duty this year to remind all queers to get working now on pulling together your theme-camps, art projects, costumes, and survival kits for Burning Man 2000.

No, I'm not working for Larry Harvey, and I receive absolutely no kick-backs for promoting this event. It's just that I see a great opportunity for pushing our queer-art agenda out there in the Nevada desert this fall.

But it's not just a matter of standing around in camp with a sign painted on your back-naked body saying "queer" in fluorescent lettering. Rather, it's a concerted effort by everybody to create communal art. Since we queers don't want to be squeezed out of the picture by heterosexual-art hegemonists, we'd damn well better get our projects together and get ready to dazzle the Burning folk with our unique queer sensibility.

Fortunately, this year's overarching theme for the festival — "The Body" — seems perfectly suited to our kind.

"What does it mean to be an embodied being?" ask the Burning Man organizers. "To think, to love, to live, to die, to be aware of oneself and others, to have mind and spirit contained in a human body? We encourage you to explore these themes in art, performance, and costume."

Our love of the body is legendary. We queers made the body what it is today. We achieved this by thoroughly objectifying the male torso, turning out assembly lines of sculpted club mannequins (think of the art-installation possibilities), and glorifying all forms of the female body except the ones manufactured by the media and marketing firms to turn straight men on (I can see the mannequins burning now).

Even the layout of this year's theme embodies the, uh, body theme. The organizers declare that "this year the man will be the solar plexus of a huge horizontal body drawn on the playa. Art installations and performances will be located within the outline of this giant and along its spine."

I, for one, know exactly where I want my camp to be (I've a special fondness for armpits).

One big drawback to going this year: Costs are skyrocketing. Ticket prices are expected to be \$200. Early comers may get cheaper tickets, but they won't last long. But whatever it takes, hightail it out to the playa this fall. And make sure you've pulled together the splashiest, sassiest, classiest theme camp on the playa. ▼

For more information about "Burning Man 2000 — The Body," direct your Web browser to www.burningman.com.



Burning Man

Fr

Under One Roof

"Super Warehouse Sale" of quality donated merchandise, including tons of gourmet foods, thousands of candles, and truckloads of books, silk flowers, home décor items, garden accessories, stationery, and more. Discounts of up to 90% off. All profits benefit Bay Area AIDS service organizations. 10am-8pm. Thru 2/21. 557 Castro St. (btwn. 18th & 19th).

Jon Sims Center

AIRspace artist in residence Ryan Galbreath presents a dance-based exploration of gay male relationships. "Who's Afraid of Who?" Galbreath will create a surreal landscape fusing cocktail lounge music, trip-hop, and rock music, blended with dialogue and Super-8 projection. Hyper-athletic movement and contact improvisation will build strong, emotionally charged partnering. Violence melts into affection, aggression shifts to vulnerability, and emotion turns into momentum. \$5-\$10 (NO-TAFLOF). 8:30pm. 1519 Mission St. (at 11th St.). 554-0402.

Lorraine Hansberry Theatre

Broadway, screen, and television actress Vanessa Shaw stars in "Marian Anderson: A Credit to the Race," based on the life of the first African American to perform at the Metropolitan Opera. It follows Anderson from her days as a young girl in a church choir, to facing Nazi Germany, to the controversy with the Daughters of the American Revolution refusing to allow her to sing at Constitution Hall. Directed by Elizabeth Van Dyke. Part of the series "Lift Every Voice: A Celebration of African American History." \$20. 8pm today & 2/19; 3pm on 2/20. 620 Sutter St. (at Mason). 474-8800.

Exit Theatre

"The Caretaker," the Harold Pinter classic which tells the story of three very isolated men pushed together into one

very cramped room, all a bit disheveled and more than a little disturbed. Directed by Jason Ries. \$14 (\$10 students/seniors). 8pm. Fri. & Sat. thru March 4. 156 Eddy St. Tix: 673-3847.

Old First Church

Organist Charles Rus of the San Francisco Conservatory of Music performs music by Jehan Alain, William H. Albright, Paul Hindemith, and a premiere by David Conte, \$9; \$7 students/seniors. 1751 Sacramento St. (at Van Ness). 474-1608.

Unitarian Center

The San Francisco Zen Center presents "Buddhism at Millennium's Edge 2000," featuring American Zen Buddhist teacher and social activist Bernie Glassman, author of *Bearing Witness: A Zen Master's Lessons in Making Peace*. He will speak on the topic "Bearing Witness to the Wholeness of Life." \$15. 7:30pm. 1187 Franklin St. (at Geary). 863-3133.

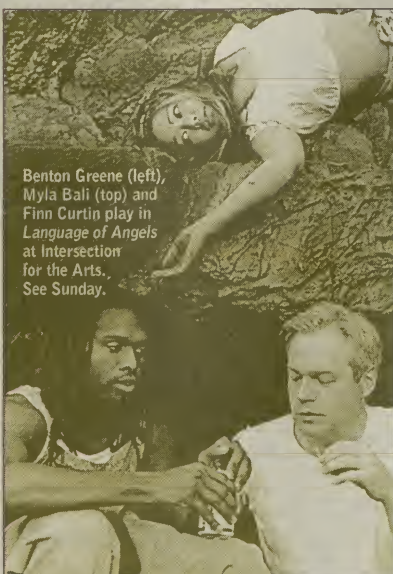
Herbst Theatre

San Francisco Performances presents The Beijing Trio in the world premiere of Jon Jang's "Sister Cities." This new work celebrates the burgeoning relations between the U.S. and the Pacific Rim and the sister city relationship between San Francisco and Shanghai. \$22 & \$32. 8pm. 401 Van Ness (at McAlister). Tix: 392-4400.

Sat

Green Gulch Farm, Marin

"Buddhism at Millennium's Edge 2000" presents a workshop with Zen Buddhist teacher Bernie Glassman. Participants will explore the topic "Peacemakers Without Weapons." Includes vegetarian lunch. \$75 gen'l; \$60 SF Zen Center members. 10am-5pm. On Highway 1 near Muir Beach in Marin County. Info: 863-3133.



Benton Greene (left), Myla Bali (top) and Finn Curtin play in *Language of Angels* at Intersection for the Arts. See Sunday.

ATA Gallery

Other Cinema presents Whisped Media's riveting video report "Showdown in Seattle." Shot during the five days of the late-Nov. World Trade Organization protest, this program features an on-the-ground perspective, in-depth analysis, and background commentary by the media activists themselves. Plus Jesse Drew and Glenda Egan's *Teller Machine*, Dr. Seuss' *The Lorax*, and historical street-action footage. \$3. 8pm. 992 Valencia St. 824-3890.

Braunstein/Quay Gallery

Opening receptions for Paul Pratchenko and Bean Finneran, with adjoining exhibitions showcasing their recent and new works. Free. 3:30-5:30pm. 430 Clementina (btwn. 6th & 5th sts.). 278-9850.

SFMOMA

Opening: a major Sol Lewitt retrospective, featuring 40 years of work by the man who pioneered the Conceptual art movement, emphasizing ideas for the generation of art rather than working from physical materials. \$9 gen'l; \$6 seniors; \$5 students. 11am-6pm. Thru May 30. Info: 357-4000.

Theatre Rhinoceros

John Fisher's "Barebacking: A Sex Panic! Comedy," a story of six young queers as they couple and uncouple in a world of safe sex, safer sex, and unsafe sex, starring Charles Boyle, Enver Gjokaj, Ashley Hegseth, Christopher Herold, Jeremy Hou, Jamie Marks, Jeffrey Meanza, Jane Pail and Paul Tena. \$14-\$25. 8pm. Thru March 5. 2926 16th St. 861-5079.

550 Barneveld

Gus presents "Metropolis: Glow in the Dark," featuring singer Charlotte ("Skin," "Someday") live on stage, plus kickin' DJ dance music from living legends Matt Consola and Phil B, with the inimitable DJ Derek upstairs. \$20. 10pm-6am. Off Bayshore between Oakdale and Industrial (follow the searchlights). 646-0890.

177 Townsend @ 3rd

Pleasuredome hosts the Contagious Killer Cuts CD release party featuring remix artist/producer Ronnie Venture. This Grammy nominated DJ will open up the night, followed by a closing set by Neil Lewis. Winn free Contagious! Killer Cuts CDs mixed by DJ Todd Terry. \$10. No passes. 9pm-6am.

550 Barneveld

Gus presents "Free Tea," a tea dance featuring food, movies, super-casually/barely dressed men, and high-velocity dance music by DJ Trane (Ydoka, Velocity, Pure-T). \$20 (free with wristband from Metropolis on 2/19). 6pm-midnight. Off Bayshore between Oakdale and Industrial. 646-0890.

Mercury

Jito presents "Time 2," featuring the return of Atlanta DJ Darrin Arrowood in an encore to his stellar New Year's Day performance at "After-shock." New location. \$20 (\$15 b4 7pm). 6pm-2am. 540 Howard St. (btwn. 1st & 2nd sts.). 552-5900.

Intersection for the Arts

Opening night: Campo Santo and Intersection present the world premiere of Naomi Iizuka's "The Language of Angels," a triptych of ghost plays about brutal murder, the myth of memory, and the unraveling of time. These are stories from a cave, from a



Lisa Geduldig is among the stellar line-up of comedians angling for laughs at Kimo's. See Monday.

Robert Moses and Tristan Ching dance in the Fifth Anniversary Home Season of Robert Moses' Kin at Cowell Theater. See Thursday.

parking lot — from dark, nowhere places. Directed by Delia MacDougall. Featuring Myla Bali, Noel Benzoza, Finn Curtin, Sally Dana, Benton Greene, Marcie Henderson, Kathryn Pallakoff, and Sean San José. \$9-\$15 sliding. 8pm. Thru March 13. 446 Valencia St. (btwn. 15th & 16th sts.). Tix: 626-3311.

Sundance Saloon

"Mid-Winter Round-Up," a benefit for the Golden State Gay Rodeo Association (Bay Area Chapter). Country-western dance lessons followed by open dancing, entertainment, a 50-50 raffle, a silent auction, and plenty of hot cowboys and cow-women. \$8. 6-11pm. 174 King St. 699-5764.

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Comedy Showcase, hosted by Nick Leonard. Tonight's rib-tickling lineup features Scott Silverman, Lisa Geduldig, Bridget Schwartz, Amma, Michelle Collins, Miracle Malone, Quincy Rals, Kevin Avery, Andrew Norelli, Cabell Wilkinson, and Erin Souza. \$5. 8pm. 1351 Polk St. (at Pine). 541-5610.

The Plush Room

Barry Lloyd delivers an ode to St. Valentine's Day: "Taking a Chance on Love." \$15 cover plus 2-drink minimum. 8pm. Also on 2/28. York Hotel, 940 Sutter St. 885-2800.

Iye

Venue 9

"From the Page to the Stage," Venue 9's play-reading series, presents "A Slice of the Blarney" by Kitty Burns. Shannon O'Leary is on his deathbed. He is a multi-millionaire who knows his family is just waiting for him to die to see who inherits his fortune. One by one the "faithful" relatives show up and circle like vultures. \$6-\$10 sliding. 8pm. 252 Ninth St. (btwn. Folsom & Howard). 289-2000.

Red Vic Movie House

Screening: we don't live under NORMAL CONDITIONS, a documentary by Rhonda Collins that looks at the epidemic sweep of clinical depression in the U.S. It questions the origins of despair and challenges the alleged biological basis of depression, exploring complex issues about how our society is handling depression and other mental "disorders." 7:15 & 9:15pm. Q&A with the filmmaker after both shows. Also on 2/23. 1727 Haight St. Info: 668-3994.

Flint Center, Cupertino

"Stomp," an ensemble of eight percussionists who throw their bodies, hearts and souls into their exuberant noisemaking. \$24.50-\$38.50. 8pm. 21250 Stevens Creek Blvd., Cupertino. Tix: 478-BASS.

Wed 23

Yerba Buena Center

The SF Jewish Film Festival presents *The Slingshot* by Ake Sandgren. Set in 1920s Stockholm, this lyrical film follows the adventures of the 10-year-old Roland, son of a Jewish mother and a Socialist (non-Jewish) father. Living in a society that considers his father's politics to be treason and his mother's religion blasphemy, the boy develops

Self-made People: Repose, 1999, by Paul Pratchenko, part of his new work at Braunstein/Quay Gallery. See Saturday.



an eccentric personality that allows him to get through each dangerous day. \$6 (\$5 students/seniors). 8pm. Screening Room, Yerba Buena Center for the Arts, 701 Mission St. 978-ARTS.

SF Art Institute

Public lecture: Installation artists Pierre Huyghe and Philippe Parreno, recognized as the theoretical and intellectual leaders of a significant group of emerging French artists, will discuss their work, which is greatly influenced by Godard, Warhol, and especially Hitchcock. \$6 gen'l.; \$4 members, alumni, seniors, students disabled; SFAI students free. 7:30pm. Lecture Hall, SF Art Institute, 800 Chestnut St. 771-7020.

A Different Light

Contributors read from the hot new collection of Best Lesbian Erotica. Readers include Jill Nagle, Tristan Taormina, Gwendolyn Bikis, Doran Key, M.R. Daniel, Wendy Becker, Cara Bruce and Dia Naev. Free. 7:30pm. 489 Castro St. 431-0891.

New College Cultural Center

The Graduate Program in Writing and Consciousness invites all to celebrate "Whitman's Wild Children" by Neeli Cherkovski. Come hear the poet's "life and times" with Bukowski, Ferlinghetti, John Wieners, Gregory Corso, Michael McClure, Harold

Norse, Philip Lamantia and more! Reception follows. 7pm. 766 Valencia St.

Ihu

Studio @ Rhino

Preview: Erins ("Women producing theater in San Francisco") presents "Love Songs for Reagan Babies," a new play by M. Lyne O'Connor. It tells the stories of women who grew up or grew wise in the 1980s, how they soared and crashed through love in the 1990s. \$10 for preview (Regular run opens tomorrow and runs thru March 11; \$12 gen'l.; \$10 students/seniors). The Studio at Theatre Rhinoceros, 2926 16th St. 861-5079.

Herbst Theatre

City Arts & Lectures presents an evening with Deepak Chopra, internationally recognized leader in the field of body medicine and the author of some 25 books including *The Seven Spiritual Laws of Success*. Trained as an endocrinologist, Chopra developed what he calls Quantum healing in the mid-1980s after realizing some of Western medicine's limitations. \$17. 8pm. 401 Van Ness Ave. 392-4400.

Get Lost Travel Books

Carl Parkes, author of the

new *Thailand Handbook* and *Bangkok Handbook* returns to Get Lost to show slides and discuss independent travel. Free. 7pm. 1825 Market St. 437-0529.

Cowell Theater

Choreographer Robert Moses directs his company, Robert Moses' Kin, in the world premiere of a major collaboration among choreographers Moses, Robert Henry Johnson and Sara Shelton Mann, along with musician/composers Marcus Shelby (jazz), Kelly Takunda Orphan (world music percussion and vocals) and Bruce Ghent with his Somei Yoshino Taiko Ensemble (Japanese taiko drumming). Plus a retrospective of previous Moses' Kin repertory works. \$14.50-\$18.50. 8pm. Thru 2/27. Fort Mason Center (at Marina & Buchanan). 441-FMST.

Zellerbach Hall, UC Berkeley

Kent Nagano conducts the Berkeley Symphony Orchestra in a program featuring Schoenberg's *Verklärte Nacht*, op. 4 and Beethoven's beloved Concerto for violin, cello, and piano, op. 56, "Triple." Featured soloists include cellist Hai-ye Ni and pianist Aileen Chanko. Also: Kaija Saariaho's "NoaNoa, for flute and live electronics, with Fred Lau as soloist. \$19-\$35. 8pm. U.C. Berkeley campus, Bancroft Way (btwn Telegraph Ave. & Dana St.). Tix/info: (510) 841-2800 or BASS.

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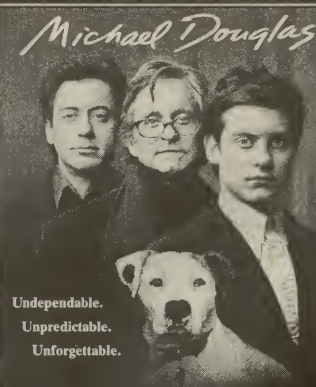
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Neil Howard, John Ficarra and Jesse Caldwell play in Pinter's *The Caretaker* at Exit Theatre. See Friday.

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Bob
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the art of expression

Hearts & leather in Ohio

by Mister Marcus

It was a kind of a premature Valentine's Day in Columbus, Ohio last weekend, February 11-13, for all who attended the leather extravaganza staged by Heartland Leather Productions' Maverick Reynolds, Pat McCarthy and Ron Jaworski. Love and lust was in the air.

The Mr. Heartland Leather title is open to leather men from Ohio, Indiana, Michigan, West Virginia and Pennsylvania. In this first-time effort, it is safe to say the region will prove to be a great source of future contestants. Heartland Leather Productions itself is well on its way to becoming another major event organizer on the ever-burgeoning leather title circuit.

The weekend served up all the usual ingredients of success: a meet & greet on Friday, a contest (and several "play parties") on Saturday, and the victory party and brunch on Sunday. The Friday segment included a stupendous interpretation of performance art, preceded by a drag fetish show with all the local divas doing their thing. The almost 10-minute art performance piece brought the house down. As emcee, Ms. Queen Cougar proved she's a pro, greatly enhancing the production.

The Eagle, Tradewinds and Tabu/ Garage bars all provided great sound, lighting and optimum seating at all the events.

The revue of jock attire presented early Saturday evening, dubbed the "Jock Show & Grow," proved innovative and greatly titillated the audience.

For yours truly, judging the competition along with Bruce Chopnik, Pam Meyer, Fred Katz, Sean Reilly and Columbus's own Jimmy Criswell was a fun experience, especially with Judges' Boy Andrew keeping us happy and Den Master Nigel ever-efficient.

Nigel was charged with contestants David Dean of Grand Rapids, Michigan, John Gantt from Cleveland, J.D. Hart from Cleveland, Frederick Rashad of Detroit, Mike Taylor of Cincinnati and John Zimmerman of Columbus.

IMSL Pam Meyer proved to be a big hit with all the locals. Even the butch leathermen were enraptured with her sense of humor and the charismatic outreach she made to everyone. A sterling moment for the Int'l. Ms. Leather title indeed! Both Pam and Bruce made a big hit in the heartland.



Mike Taylor, center, was named Mr. Heartland Leather 2000 at the Columbus Eagle on Saturday, Feb. 12. With him were second runner-up David Dean, left, and first runner-up John Zimmerman. Taylor advances to the IML competition in Chicago in May 2000.

Ms. Meyer will be a very hard act to follow!

When all the scoring segments were added up by tally master Scott Kuentz, the results saw David Dean as second runner-up, and John Zimmerman as first runner-up. The winner of the title was Mike Taylor. He'll go on to compete at Int'l. Mr. Leather next May.

Good show!

Meanwhile...

Both the Edge and Daddy's bars gave the locals thrilling moments last week as they staged their contests on Wednesday, February 9 at the Edge and Thursday, February 10 at Daddy's. Only two contestants turned out at the Edge; Bob Miller and Brian Mosler both vied to see which would succeed Werner Tillinger. With Danny Williams calling the shots as emcee, suffice it to say the audience enjoyed a large amount of levity. When it came down to the final tally, the impressive Bob Miller took the title. He will compete for Mr. San Francisco Leather in March. But first there'll be a fundraiser this weekend!

At Daddy's on Thursday, anticipation was high and the pace was quick. It is no secret that Daddy Philip runs his contests with a strict adherence to time and as close as possible to the Mr. SF Leather and Int'l. Mr. Leather contests. Lenny Broberg hit the boards exactly at 2100, after which the judges were introduced and the scoring begun for the public categories. Taking part in the competition were Robert Davolt, Mike Marrero, Niq Shelby and Rob Esmonde. Donna Sachet set the mood for the evening with some choice vocals.

The hopefuls had gone

through personal interviews with the judges earlier that evening. There were no auctions, no 50/50 raffles and no tickets to buy. The leather image, physique, and speech segments came off without a hitch. Outgoing Mr. Daddy's Leather 1999, Robert Hernandez, gave an inspiring farewell speech after a successful year with the title. As was his due, he received a standing ovation.

The judges all agreed it was no easy decision, but when the scores were tallied by former Int'l. Mr. Leather Jeff Tucker, the first runner-up was Niq Shelby and Mr. Daddy's Leather 2000 is Rob Esmonde.

Rob has worked over the years in the leather, club and court communities and is no stranger to public service and fund raising. Two strong contenders in two consecutive nights! Oh my!

So there you have it.

Another bar, another title

For those who haven't had enough already, one more bar title has yet to be bestowed. At the Powerhouse on Friday, February 25, B.J. Cavour will be setting up the procedure and competition.

With Mr. Marin Leather, Mr. GDI Leather, Mr. Edge Leather, Mr. Daddy's Leather, the soon-to-be-chosen Mr. Powerhouse Leather — and anyone who enters independently — the run for our community's highest leather title is starting to be a real contest, and we like that. Remember, the big event takes place Friday, March 10 at Club Townsend. And one more item: Be aware that at least three of the Int'l. Mr. Leather 2000 judges will be here for our contest, in case anyone is interested in talking with them (hint hint).

Grand opening

Next weekend, the major next page ►

EVENTURES IN LEATHER

Thursday, February 17

Lenny Broberg will emcee the Mr. May 2001 contest at 2100 tonight at the Powerhouse (I will be in Chicago, so he has graciously volunteered to do the task). The judges: BJ Cavour, Brian Blackwelder, and Keith Truitt. Should be fun!

Friday, February 18

Constantines MC Mix N Match, a \$7 beer/soda bust at Daddy's from 1900 to 2200. Does your nut match his bolt? Check it out!

Exiles of SF invite women sex workers to their discussion group to expound on the industry. \$3 members/\$5 guests, at the Women's Bldg. Call 487-5170 for details.

The Sling Cigar Party at 926 Natoma. It's \$12 for all, in celebration of Bear Pride as only Russ Libby can celebrate.

In Springfield, Missouri, Mr. Ozark Leather 2000 will be chosen — the third Missouri man who will compete at Int'l. Mr. Leather next May.

Weekend, February 18-20

International Bear Rendezvous 2000 all weekend. In Chicago, Mr. Cell Block Leather 2000 on Saturday and the opening of the Leather Archives & Museum on Sunday.

Inter-Club Fund's annual Motorcycle Awards at Daddy's, 1900 to 2100. Tickets are \$15/advance, \$20/door with 2 beverages. Lenny Broberg and Donna Sachet will emcee. Good luck to all the nominees.

Sunday, February 20

Mr. Edge Leather Bob Miller hosts a beer/soda bust at his home bar for \$7 with entertainment to benefit the No On Knight initiative.

At the Lexington, Daddy Lynn hosts a beer/soda bust for \$6 to benefit a breast cancer agency. At 174 King Street, Sundance Saloon goes from 1800 to 2200 to benefit the Golden State Gay Rodeo Association with C/W dancing, entertainment, and a 50/50 raffle.

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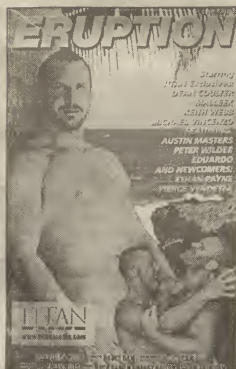
Butch but tender

by John F. Karr

If you've seen that photo of me with a five-pound monkey wrench hanging off my tit clamps, I want you to know it's a fake, and it's only coincidental that all the videos I've reviewed since the new year have been on the kinky side. I'm just as much into romance as the next guy, and right now, I want some huggin' and some squeezin' and some lovin' and some teasin' and some (bump bump) stuff like that there.

That's the stuff — romantic yet butch — that's spewing all over the place in Titan Media's juicy *Eruption*, an impeccably cast and admirably filmed new video directed by Bruce Cam. Although Cam's name isn't banded about as much as a few others, he's really good, a major director. You can look as far back as his Jocks Studio release, *Sex, Guys and Videotape* (one of my all-time faves), to see his style clearly laid out. His masculine dudes don't need to overact or brandish props and toys to impress us. Cam's eager-to-fuck stallions are intensely focused on each other, and although their sex has strength, it is also playful.

One of the best things Cam does is to let butch guys be passionate in a romantic way, and he's been especially successful at this in *Eruption*. Cam's men actually smile at each other during



sexplay; it's very effective. His leisurely preludes, long takes, and satisfying postludes build an erotic atmosphere, so he doesn't have to strain for thrills; he simply takes care that his performers are deeply connected, and then slavishly displays that connection. To that end, his editing is unhurried, and the view remains securely horizontal. Cam frames his scenes with steady assurance. And instead of quick cut-offs after orgasms, Cam's scenes have an aftermath, a ride-out that sometimes leads to renewed lovemaking. What a refreshing and unique way of pacing a video.

Glamorously filmed on Hawaii's beaches and forests, the four plotless scenes of *Eruption*

unfold at a beguiling pace during two full hours. In the first sequence, Dean Coulter and Eduardo's husky bodies mirror the lush scenery, and I enjoyed the display of their hard-ons when they hug, grapple and dance across the sand during the middle of their scene. In the second scene, darkly handsome Austin Masters, his firm cock a shaft of light shooting from the contrasting black mat of his luxuriant body hair, is coupled with the smoothly piggish Peter Wilder. Then there's the natural wonder of Maleek, with his striking beauty and finely carved cock, paired with the blonde Pierce Vendetta, who has a manly stubble on his face and just enough baby fat to be endearingly puppyish. And last, there's a three-way with bullish daddy Keith Webb, the slender and lengthily hung boy Ethan Payne and the exotic Michael Vincenzo. Payne's an especially successful bottom, milking his long dick as his ass is deeply probed.

Eruption has no dialogue, only the sounds of lovemaking and the excellent music of Brandy Dalton and Rock Hard. James Sheridan crafted the editing, and the outstanding videography is by Cam and Brian Mills. This is a video to snuggle up to, get lost in. ▼

For more information, go to www.Titanmedia.com.

Chaddick

◀ page 39

straddled across a horizontal lighting tower a dozen feet up in the air. Riders on an imaginary bus appear on a catwalk above our heads. A man talks about organic vegetables and microscopic creatures in our beds. A woman brings up the problems of being adopted. Humor and seriousness mix well.

The audience is lured into the theater proper, but the next scene takes place under the risers. Dancers crawl up, down and through the scaffolding while carrying on a bragging session. So far, I am impressed by the performers' naturalness and honesty, which create an intimate rapport. The dancers walk down the aisles, talking to the audience. It's getting funnier, but also a bit predictable, as audience interaction can be. At last, the dancers speak and gesture at the front of the stage, each try-

ing to be the center of attention. The ultimate ego is exposed, and of course, we laugh.

Crossing, a piece from 1997, danced to a section of Görecki's Third Symphony, is a very tender and evocative exposition of the process of moving on from this world to the next. Chaddick's dance language is so subtle that I never feel the need to figure it out; it simply takes me there. There is no overarching choreographic architecture screaming to be noticed; instead, the movement motifs are layered and constantly rearranged in relation to each other, so that the continual stream of fleeting images leads to understanding without any pedantry. Here is a true artist and craftsman at work.

Music of Zap Mama, Tim and Mollie O'Brien, Front Range and Country Gentleman provides the backdrop for *Invocation*, which consists of a trio, a solo, and two duets. The first duet is danced wonderfully by Allison Brown and Pete Litwinowicz, and Chad-

dick's solo is beautifully intimate. While the dancers, in general, are not technical virtuosos, they possess something far more important. They move with a velvet fluidity which comes from sincerity and commitment.

The idea behind *Scattered Light*, to music by John Adams, is a collaboration between Chaddick and lighting designer Marsha C. Long. Long's lighting effects are vivid, but Chaddick's choreography is quietly complex, and overwhelmed by the effects.

Company Chaddick's 15th anniversary run is a very satisfying evening, and I don't come away from many performances with a feeling that a whole group of dancers truly know and practice the art of dance. ▼

Company Chaddick performs *Scattered Illuminations* at Theater Artaud, 450 Florida St., Fri. & Sat., Feb. 18-19 at 8 p.m. Tickets: 621-7797.

Jim J. Bullock

◀ page 41

around and partying. In my 20s, I was very focused on a career, so it wasn't until my 40s that I got to actually do that, and I got a little too far involved in it."

He had been off crystal for several months when he had a relapse early last year.

"It was February 9 — my birthday — and I decided I'd get some crystal and party," he says. "I went to this notorious drug bar. I spent all night there, and it was like 4 o'clock the next afternoon when I left. As I was going to my car, these bicycle cops pulled up and on suspicion of whatever, they decided to search me. They found a little quarter baggy. It was just dust because it was all up my nose, but they busted me on that."

Bullock was able to avoid jail time by undergoing more rehab,

and when his probation ends next summer, the arrest will be stricken from his record.

Through it all, Bullock has relied on his sense of humor to keep life in perspective. He's also hung onto his spiritual faith, though he says he now finds it impossible to imagine "a God that would hate someone because of something as stupid as their sexual orientation."

Bullock says he returns to Texas about once a year to visit his parents, who just celebrated their 60th wedding anniversary. Ten years ago, he finally came out to them, confirming what they had long suspected.

"I had this gut-wrenching talk with them for like three hours, telling them everything I'd ever felt," he says. "I had this roll of toilet tissue — I was just weeping — and to this day, my mother has saved that toilet tissue. My parents have bent further than I ever imagined that they could bend." ▼

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Wed. Feb. 23 LEATHER BUDDIES

Mister Marcus

◀ previous page

tional leather event taking place is the grand opening of the Leather Archives & Museum in Chicago. A ribbon cutting ceremony will take place on Thursday night with local political figures attending. But the big event is on Sunday, February 20. All the big title holders, contributors, and sponsors will be on hand for the ceremony, and several leather personalities who have been instrumental in furthering the cause of the leather nation will be honored as "Centurions."

The world famous Cell Block bar will also be conducting their annual search for Mr. Cell Block Leather on Saturday night, February 19. I will be there as a judge and to attend the Sunday ceremonies, so be assured you'll get a full recounting of the event. ▼

BAR TALK



photo by Steven Underhill, digital manipulation by Mike Hardison

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PARTING GLANCES

Tuesday, Dec 14 Steamworks 6pm Francisco. We were both on our way home, you offered a ride to me outside, I should have got in. Tim. ☎ 71451

Steamworks-Friday Jan 14 You: sexy tall brawny bald WM w/blonde goatee. Me: lean, toned light BM. We took long showers next to each other. I was leaving, but want to meet you! ☎ 71452

KK You gave me a tour of Shinjuku, Shibuya, & Asakusa. We spent that night together. Ever since then my heart has been yours. PB ☎ 71500

Caia Mkt 18th St, 1/20 4:45PM You: Goodlooking brn hair, tan slacks, clean shave, w/cart, hunkie, white car, Buick? Only bought 1 veggie, me: goodlooking Noe Valley, both 40ish? ☎ 71475

God Bless America @ Detour For wearing those baggy jeans with a joystick underneath. ☎ 71476

TimfromrichmondsteamworksJan21 I had a blast and can't believe I got confused where to meet you for that ride to bart. Hope you catch this we can finish what we started, Ron. ☎ 71477

Steamworks Strawberry Blonde Washed each other in showers, dying to fulfill more of your fantasies, call to set up more time to reach'em. ☎ 71533

Arco Gas Station Sunday Jan 30 At San Leandro Arco station, Davis St. We were both filling up- you with a station wagon. Interested? Please call. ☎ 71503

Carhart Pants Both You And I. 18th Street. Me pizza in hand. We exchanged quick glance then you walked in, suck tool, and get his ass fucked. ☎ 71457

Pendulum Superbowl Sunday Forgot my name?...or giving me the opportunity to place an ad. Let's get together. First rounds on me. ☎ 71530

1/22 2:30pm On 19th Street Me: black cowboy hat w/female friend- You: tan shirt & brown pants- We both looked several times, still interested? I am! ☎ 71502

Another Fiasco? Dan, you met Marr Friday, 1/29. You are such a sweet and dear man. We owe it to ourselves to meet, maybe just once more, fiasco or no. Please call. ☎ 71531

Felix 1/30 Playhouse On Jones You: handsome, nice guy. Me: thin, guy in mirror knees up, I said "ouch, ouch, ouch". You found I don't talk w/ my mouth full. Help me stretch my abilities. ☎ 71532

Doug I Lost Your Number! 2/3 left you at Civic Center station, supposed to call you that afternoon. Cell phone didn't store your number. Call me. I can't wait. -Paul ☎ 71534

Tom At B.V. Park Sunday 2/6 We shared intimacy, as well as heat, sat on log, and talked. Would love to share more with you! Alan awaits...for full body contact and other uplifting experiences. ☎ 71535

Safeway On Market Jan. 24th On a Monday around 10am, you: tall, thin, brown hair, soul patch, wearing yellow raincoat and rainboots. Our eyes met, sorry I didn't say hi- would like to meet you. ☎ 71504

Union Square Tue Jan 25 3:00pm You: cute, thin, blond with glasses, and great smile, carrying your bag. Me: dark hair, glasses, white shirt, tie, black jacket, smiling back. Followed you to Geary St. Call me! ☎ 71501

Chat Cafe 6pm 2-1 You -Cute, Tal, seated. We smiled, said hi. I waited for a friend- sorry he was on time! Brn-blue, 5'8", dark short, pants, slender. Call! ☎ 71536

SEEKING RELATIONSHIP

Sexy Student Seeks Patron Hot 25yo, 5'11", 150lbs, slim muscular gym toned body, 8 thick inches, seeks generous relationship w/ financially secure man or couple serious only please. ☎ 71453

Handsome Italian 40, 6'2", 185lbs, well-endowed into fitness, travel, romance and quiet times seeks another HIV- Latin man who is honest, romantic and sincere for monogamous relationship. ☎ 71455

Seeking Romance GWM 55, 6'5" 260 HIV- top looking for SWM, 35+ HIV- bottom for romance and play. Aroma smoke ok. Call. ☎ 71456

You Can Call Me Sir Hairly, handsome, in shape top leather man, 50, looking for a submissive, good looking bottom boy who wants to have fun, suck tool, and get his ass fucked. ☎ 71457

ISO My Red Hot Valentine You: GWM or GHM, HIV-35-45, enjoys movies, dining out, kissing & cuddling. Me: A sweet & spicy GWM, HIV-, 41, 5'9", 175lbs, reddish brn/blue Pils. call. ☎ 71458

New Millennium Opportunity: GWM, 44 n/s HIV-, bright, conversational, top, ISO HIV-, masculine bottom 30s-40s, Arts, Collectible interests A+. ☎ 71478

Hot Frenchman! French guy desired for love and adventure by hung romantic blue eyed European in late 30's. Let's meet in San Francisco or Europe. ☎ 71479

Bottom Seeks Phone Sex Submissive GWM 5'7" 130lbs begs to worship verbal dominant top, hgt-wt proportional. ☎ 71512

GAM Seeks Love Life GAM, 33, 5'11", 135#, seeks in-shape GWM, 33-45, HIV- to fulfill the life destination. Honesty is the best. ☎ 71511

Romantic Hairly Italian Handsome, WM, 6', 170lbs, br/br, 42, healthy, HIV-neg good sense of humor; seeks same; a potential boyfriend willing to explore and get to know each other, smoke/light drink ok. ☎ 71482

YummyShyGuy GWM 6'2", 195, 44(looks 30's), 175#, brigr, clean shaven, architect, nonsmoker, early riser, own apartment, 33, swim, hike, cook, museums, nude massage, romantic b & b's or "Thelma and Louise" road trips. ☎ 71454

Hola! GLM 40yr. old GWM, 5'10", 180lb, blond, hairy-chested, HIV-neg, seeking in-shape GLM, up to 40, HIV-neg, for dating, romance, LTR- smooth, goatee A+. ☎ 71484

You're 4 Me! GWM, 41yo, 215#, seeks 35-45yo, hairy top, I'm financially secure, outgoing, like movies & music, entertaining & "the good life". HIV- only please. ☎ 71485

Attractive Latino Goodlooking Latino 34yo black hair, brown eyes, goatee professional looking for 40s w/ between 26-40yo for friendship, or more. I like: hiking, dinner, traveling. Just call me. ☎ 71486

Single Attractive 28 I'm Latino, 5'6", 165lbs, stocky, muscular, dark hair, smooth, seeking Latinos, Asians, or Whites under 40 for friendship or build monogamous LTR. ☎ 71487

Seeking Hispanic/ Blond Blue 28-31yrs. Prefer significant other/ friends HIV-. No overweights/ feds, I'm Hispanic, blk. hr. brn. eyes. olive complexion, 24yrs. 157lbs. HIV- considered good looking comments made. ☎ 71506

Seeking Matured Man W/M wanting a casual relationship with a clean, trim matured man, late 50s to 60s who enjoys receiving oral service. Your place, no reciprocation necessary. ☎ 71507

Don't Know How It's Done But want to try. I need mixture of orders. + humiliation coupled with on-going love relationship. I'm 57, GWM on bottom 5'11". ☎ 71508

GWM 44 5'9" 180 Med Build Smooth body brn/bn wants to meet med or slightly chubby men for safe sensual play. Enjoy footplay A+rel poss. ☎ 71509

Nellie's! ISO nellie man, 45-52, approx. 5'8", 150lbs, any color. GWM, neg, masculine, 5'8" 175lbs, fit craftsman. If you're masculine or straight-acting, Don't call. ☎ 71510

Rugged Guy Seeks Rugged Guy Handsome half Latino gardener, 48, 5'8", neg, seeks attrac GWM for dating including movies, food, travel, reading + just fun. Let's keep open minds as we enjoy getting acquainted. ☎ 71480

...If You Need Love-Hard Sex. I'm 36yo, 5'7", 140lbs, lean muscle, brn., long hair. Masculine, handsome, easy-going. Nice dick "8". Enjoy everything. Looking 4 GM, under 40's, w/white round butt. No fats or drugs. ☎ 71481

Friendship & ? Attractive 39 GWM, 175lb, 5'11", brown, ice blue, attempting to re-join dating scene, seeking sense of humor, sincere, romantic, love cabins, quiet nights, theater, sound interesting? ☎ 71513

Retired PD WM 5-11 180, Like working out, like younger Hispanic males. I never have had intimate sexual relationship in my life. Call me. ☎ 71537

Do You Use A Vacuum Pump? Do you like /o and wear a cockring(s)? A slim Asian is seeking a companion who is gentle, easy going, and healthy, preferably in his 30s-40s, for more than sex. ☎ 71538

Romance And Intimacy + I'm a nice guy, attractive, HIV+, healthy positive attitude, down to earth, seeking HIV+ attractive, masculine male, 25-37, top. Emotionally available, into personal growth, sense of humor, good heart. ☎ 71539

Long LeanGWM Boyface Big XXXX Adventuresome affectionate 6'11", 175#, brigr, clean shaven, architect, nonsmoker, early riser, own apartment, 33, swim, hike, cook, museums, nude massage, romantic b & b's or "Thelma and Louise" road trips. ☎ 71454

Slim GdLing Hip Retired Guy Mustache, crewcut, 5'9", 150#, good shape, versatile, HI-IO, HIV-. You: short, slim-not stocky, facial hair, 50+. Smoke, small dick ok. Safe only! ☎ 71540

40 To Older Daddy Oral Fuck Me Seek secured, romantic, oral, love to fuck daddy, by GBM, 40yo, 170lb, 5'10" several touch. ☎ 71541

SEEKING ADVENTURE

Just Shut Up And Ride WM 35, 5'10", 200lb blond/blue muscle hunk wants good looking masculine men to pump. Also love to get massaged and jerked off anytime. ☎ 71459

A Great Sexual Relationship Me: 6'2" 29yo, 185lbs, attractive, gym toned, well endowed, top, HIV-, PBM You: 23-39yo, 5'9" + HIV-, in good shape, attractive, single, a clean light bottom. Any race, Bk or Puerto Rican A+. ☎ 71460

Face Fucker Wanted For Oral Action, GWM, 50, HIV+, 5'10", 170lbs, s/p buzz cut, uncult ISO easy going men 40-60 for hot oral times, size not imp. Enthusiasm is bears and beards A+. ☎ 71461

Fist Fuck Bottom In Santa Rosa Looking to meet FFT's in Sonoma County. Have hot hole will travel or come by. Be horny for some cool fist fucking action. Those with enthusiasm get my hole to use. ☎ 71462

Mature Hairly Man Sought By masc. GWM 6'1" 210 smooth, oral expert with nipple fetish. HIV-. Smart, funny easy going smoker- needing Hot Sex encounters. ☎ 71463

Submissive Man Wanted Attr. Young looking-acting 70's GWM seeks gdlg's 18-45, gay, bi, or straight (will teach) man for various fantasies: daddy-son, master-slave, pig boy, etc. ☎ 71464

East Bay White Male ISO males, preferably EB, but all considered age/race open. I am healthy, mature, HIV-, 5'8", 155. Rob ☎ 71465

A Common Interest Wanted Average GWM professional, HIV-, 50's s/p hairy, non-gym, Greek accent, French active/passive, cut hard, looking for GWM professional and avid fan of handjob series. ☎ 71466

Ass Licker If your a young, muscular, hot, masculine dude, this 50yo handsome, hairy, muscular guy would love to eat your butt out while I jack off. ☎ 71467

Versatile In Sonoma County Nice-looking, fun, generous, healthy, middle-aged GWM loves giving and receiving head and rimming. Prefer slender, 18-35, but open to anything. ☎ 71468

Uncut Hung-9 Hairly Masc Masc GWM, 50, 5'9", 160, versatile dad, balding, seek fit man with great butt, nipple work, nice legs, nice cock, verbal talk, light s&m, rough, tender, rugged, kiss & cuddle. HIV-, poz ok. I shall visit S.F. in March from east coast. ☎ 71469

Auditions Are Underway To locate the best cocksucker. Winner gets a sweet shot from Oakland's blackest and juiciest. No voicemail, pager or work phone #'s. Moustache a big plus. No beginners. ☎ 71470

Hairy Top Stud Me: 39, 170#, 5'9", buzzcut, stache, muscular hairy chest, 8" cut, poz, aggressive, passionate total top; you: GWM, attractive, under 45, slutty nasty bottomboy, eager to please horny daddy. ☎ 71488

Shut Up And Fuck 35 WM 5'10", 200lb blond/blue muscle hunk (48" ch 32" 18" arms) wants good looking masculine men to pump or get pumped. Also love to get massaged and jerked off anytime. ☎ 71489

Spank Me Cute little frat boy 22, gym-body, needs over the knee discipline from big brother. 18-35. ☎ 71520

Downtown Deep Throat GWM 50 great head any age, race, 7" or better lay back and get done. ☎ 71515

BAR TALK

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CATEGORY

- Parting Glances ☐
 Seeking Relationship ☐
 Seeking Adventure ☐
 Lesbian ☐
 Fetishes ☐
 Couples ☐
 Others ☐

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. One ad per customer per week.

Name _____ Daytime Telephone _____
 Address _____ Evening Telephone _____
 City _____ State _____ Zip _____

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

Black And White XXX Sex & Fun!
GWM, 46, 5'11", 175, goodlooking, masculine, healthy, uninhibited, hung thigh, HIV+ bottom seeks GBM for hot J/O, videos, nude beaches. Watch me beat my big thick meat. Palo Alto area. ☎ 71490

Lonely Asian
5'7", 135, uncut, smooth. Seeks GWM, fit, 25-40 for safe hot action. Desperately need pampering. ☎ 71491

Hungry For Muscle Worship
Need to engage in muscle fantasy. Worship with arrogant muscle gods- Me 30's gdlg. 6'3" 190 bl/blu in-shape. Want to be slave to bb's only. All races. Lake Tahoe, Sac, S.F., Reno. Will travel. Age 25-45. ☎ 71492

Covered In Body Hair?
Handsome, muscular GWM, 37, 5'11", 175, seeks men 30-50, height and weight in proportionate who are extremely hairy. (Thick hair covering your back, chest, arms, etc) for safe body rubbing. ☎ 71493

Hot Top Bi White Stud Needs
Weekday hot sex encounters in S.F. You must be slim. Smooth, Asian, & want to be 100% bottom for 100% top young stud. ☎ 71494

ISO Mouth And Throat Stretcher
If you have a really big, thick, juicy tool, I turn into a pig! Talk nasty to me while I gobble up your stud piece of meat. Extra thick, A+. ☎ 71495

Wanted Skinny Cocks-East Bay
For Greek and French fun. All the pleasure and much more comfortable. I'm 5'4", 130lbs, blk, br, HIV-, versatile. Have 6 1/2" uncut. All HIV-welcome. ☎ 71496

2 Tops 17" inches of Tol 4 Azn
We are GWM, 37, 5'10", 160#, 8" cut & GLM, 26, 5'9", 145#, 9" uncut. Both clean & both tops. Need Azn bottom boys in S.F. for daytime hot sex. ☎ 71497

White Tool 4 Asian Bottom Boys
Sexy hung 36yo, clean stud with 8" cut tool is available in S.F. weekdays for this stud to be service by slim young Azn bottoms. ☎ 71498

Wrestling Buddies
Fit, good-looking 170lb. GWM seeks well-built G/BiWMs for frisky wrestling with a sensual edge. Trunks & tee, Speedos, and/or nude. Goal is kinks, not damage. Let's turn fantasies into reality! ☎ 71514

Glory Hole Connoisseur
Beautiful cock, delicious huge loads, 5'11", 180, blond/blue, all-american looking 32 yrs old male digs the glory hole scene. Facial hair big plus. Be clean, masculine, a talented cock-sucker. ☎ 71516

I Like To Suck Cock And Get Fucked
GWM, HIV-, n/s n/d. I like to suck cock and play with ball's and ass. I like to get fucked, age no factor. Let's watch videos together, call. ☎ 71517

Boys Just Wanna Have Fun!
Single, attractive, healthy in-shape youthful 40's GWM, 5'9", 160, brown/brown, mustache, versatile SF resident seeks friendship or more from honest, horny, independent, fun-seeking hunk. ☎ 71471

60 Yr Old Horn-Dog In Berkeley
ISO same for mutual back door bone feasts hopefully on a routine basis. Only requirement, a working bone. ☎ 71518

Bodybuilder Phone Jo
Bodyworship, muscle sex, role play, orders, flexing, posing in jockstrap. Call with your fantasy and get off. 5'9", 195lb, 44ch, 16a. ☎ 71519

Hot Latino Nices Legs Likes
To get fucked and likes to suck. Redwood City area. ☎ 71542

Sub Mis Bik Bot Sks Top
Dom! verbal + raunchy, kinky, sleaze, role playing + no pain or bondage. Avail sm wends & eves. ☎ 71543

Tall Guys With Big Meat
Handsome muscular hung big 5'8", Italian likes em tall and hung. Versatile, very oral and waiting for big meat. ☎ 71544

GWM Age 45, 5'11" Blind Blue 160lb.
Lean, muscular, goodlooking HIV- In Santa Rosa seeks same for heating fucking and ass eating. ☎ 71545

Santa Rosa Head
W/M, 44, 6'2/65# gives great head to clean W/M's- no recipio. Daytime best - convenient location for a noon- ☎ 71546

Got One? All Races Please
Small guy, big ass. Am aching for a beautiful one to eat. Describe to the depth at your fantasy, yours. Safe sane space, fun had only. ☎ 71547

Hunky Boy Seeks Daddy
Confident, sexy college-boy. 25, 6'3", 180#, bl/bl. Train me. Gym, school-work cocksucking. Age, looks unimportant, but daddy's fit, self-disciplined. (Tall, military background pluses). Disobedience, slacking means punishment. Success- love and approval. ☎ 71548

40+ Dominant Top
Sought by mature masculine submissive bdsm submissive is experienced prefer same. ☎ 71549

Asian Male Seeking For Hot Sex
GWM wanted by GAM 34, 155#, 5'8" to tongue my ass, fuck my mouth, and cum on my chest. ☎ 71550

Dark Cuban
Cuban 32, 6' 185#, HIV-, fit, romantic bottom seeking HIV- masculine tops 25-45, for several, hot and romantic sex encounters. ☎ 71551

Hairy Little Fuckbuddy
47yo, hairy, bearded, healthy, poz GWM, 5'8", 140, muscled, versatile wants same (hairy, poz, versatile) for rough sweaty mutual butt fucking. Leather, b&d, 69ing also. ☎ 71552

Nice Dick For GAM/GLM
35, GWM, 8", cut, top, 5'9", 155# needs GAM/GLM to service me. If you like 3 way GLM, 22, 8", uncut. Can join. S.F., daytime. ☎ 71553

LESBIAN

Seeking Lesbian Couple
Professional gay couple (one American, one European), seeking lesbian couple (one American, one Foreigner) to share problems. ☎ 71521

FETISHES

Punch Your Hole
Young top seeks FFB into heavy duty piston punching and 2 hand hole stretching. Sloppy hole a must. A+ for facial hair, Latino. ☎ 71472

Cowboy Leather
Chaps, vest, hat, boots, spurs, crops, whips, gloves. Have a western fetish looking for men with same. ☎ 71473

Bootlicking Fetish
Older, generous guy seeks studs to age 40 who will allow him to lick and polish boots. Especially excited by military, police and cowboy attire. ☎ 71474

Boot Licker
Let this boot licking dog show you the respect you need. -Get me on all 4r's. You will enjoy it! ☎ 71499

Sniff My Butt
Cute buttlips for groomed, fit, gentlemen. Deepen your tongue! S 71528

Young Slave For Dog Training
Very cute 26yo. submissive boy from Eastern Europe wants to be fully trained as doggy by experienced demanding dog trainer under 36. Full satisfaction guaranteed. ☎ 71522

Thirsty Piss Pig
Insatiable appetite for piss & butt. GWM 37, 5'8", 130 gym toned with a mouth that can't get enough. Looking for GWM in good shape into satisfying my appetite. ☎ 71523

Cigar Smokin Dirty Talkin Top
GWM 5'10", 40's, hairy 32 waist, dark hair into nasty role playing-cop, with in-shape bottoms- uniforms suits A+. ☎ 71524

Velvet Lined Deep Throat
GWM-37-buzz cut-handsome HIV- available daytime and weekends for your pleasure. ISO-very masculine, HIV- (35-55)-top- too good to be true! ☎ 71525

Bottom Feeder For Ass Worship
Enjoy having your asshole and cock licked and sucked your way with all the accompanying raunch you want by an obedient worshipful bottom feeder. ☎ 71526

Butt Play Intern Needs Patient
For practice addition to tongue, fingers and toys + +. Must be able to follow directions. G.L. mature guy. 5'11" 175. ☎ 71527

Big Pecs Fetish
GWM, 5'10", 165lbs., in shape, swimmers build, great butt bottom, looking for muscular top with a big muscular chest. ☎ 71556

Thirsty Toilet Dad
50yo discreet HIV- dad seeks kick back HIV- healthy top, to service your sweaty hard or soft dick, pits, feet, tall skinny a plus. Will consider all raunchy tops. ☎ 71561

Two Nipple Pigs Look For 1 Or
More nipple pig. One top Cuban bisexual male 48yo 5'8" 160 pounds 7 1/2". Muscular German bottom gay male 45yo 5'9" 180lbs. Both with big nipples and into heavy tit work. ☎ 71559

Feet/SheerSocksAnyOneOutThere
Attractive Latino 33, 5'11", 190, dark features, size 12 shoe, Virgo, n/s, n/d, would like to meet Latins, Whites or Asians into same fetish, under 38, n/s, no games. ☎ 71554

SeeksseriousNippleWorkOutBuddy
45yr old 200lb, stocky nipple pig..bm/bm, s&o goatee, tats & piercings- looking for serious muscular masculine nipple stud for heavy workouts with growth in mind... Please call!!! Serious+ + + ☎ 71560

Penis Confinement
Erotic chastity yoga. Unable to respond to your ad in December. I'm still interested. ☎ 71555

Daytime Asshole-Eater!
Get your asshole eaten by a pro! ☎ 71558

Sewerdog into Extreme Raunch
Bi WMA, 48, 5'11", 240, bm stache/buzzcut, Redneck, greased-down, crud dirty machine, digs big maduros, redman spit, and other dudes into heavy raunch. I'm real versatile. No limits. ☎ 71557

COUPLES

Fantastic 3-Ways Two GWM 38 And
40yrs., goodlooking seeks similar or other couples. ☎ 71563

3 Way Relationship Wanted
Hot, sexy, GWM wants to join couple for 3 way LTR. Prof. by day, LTHR by night. This boy is 5'6", 130, furry, gym toned. Your are VGL probably 35-45 and hot. Rest is negotiable. ☎ 71562

OTHERS

Only Decent, May Apply.
I like virile man to pose for me. To view you completely naked, not naughty, but natural. Older male cleric has artistic interest. Upper Haight. ☎ 71529

Daytime Workout Partner Wanted
Looking for morning or afternoon workout partner in my downtown basement gym (weights, mats, more). Also wrestle, box- if you do too, great but not necessary- Let's pump together. ☎ 71564

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Standard issue

Classic tunes,
treated with respect

by Gregg Shapiro

What becomes a standard most? Old standards and new deserve to be treated with loving care and respect. The male and female vocalists in this review do their best to introduce us to new songs that could be standards, older songs with the potential to become standards, and the usual suspects in new arrangements.

In the midst of the agreeable original material on *Timeless* (Love & Laughter) by Lisa Lauren Manor, the singer does a slow, torchy version of Gilbert O'Sullivan's "Alone Again (Naturally)," and the results are surprisingly good. Manor deserves credit for re-thinking this song and transforming it into something else altogether.

Speaking of cover tunes, "I Just Wanna Stop," the Gino Vanelli classic from the late '70s, is revived by Imani on her album *Songs Of Faith* (Namaskar). Imani's version of this song, along with Ms. Manor's cover of "Alone Again (Naturally)," serve as reminders of how many songs from the recent past remain unmined as potential standards. The remaining tracks, many of which were co-written by Imani (a/k/a Faith Taylor — "Songs Of Faith," get it?), are pleasant "smooth jazz" numbers.

On her self-titled disc (LML Music), Joan Ryan has assembled an impressive cross-section of songs. Old favorites such as "I'm Flying" (from *Peter Pan*), Rogers and Hammerstein's "Shall We Dance?" and Lerner and Loewe's "Follow Me," and Lane and Lerner's "On A Clear Day You Can See Forever" all sound terrific in Ryan's capable hands. '70s standards such as "I Won't Last A Day Without You" and "I'm Coming Home" also get the tender loving care that they need. One small problem, though, Randy Newman's "Feels Like Home" is credited to Diane Warren in the liner notes. The ubiquitous Warren wishes she could write a song as stunning as this. Ryan's cover of Christine Lavin's "Good Thing He Can't Read My Mind" and Russell and Wood's "My Brother Lived In San Francisco" almost make up for the error.

Paula Cole might seem like an unlikely guest vocalist on an album of standards, but there she is singing a duet of "Call Me Irresponsible" with Gary LeMel on his *Moonlighting* (Atlantic) disc. And she pulls it off! LeMel also surrounded himself with other guest performers, including Randy Brecker and Michael Brecker, on this enjoyable CD of classics such as "Skylark," "Mack The Knife," "Hello, Young Lovers," "Somewhere" and "After Today."

On *Come By Me* (Columbia), "Next Door Blues" hints at a playful side I didn't know that Harry Connick, Jr. possessed, while "Change Partners" is dripping with emotion. "There's No Business Like Show Business" hints at what Connick could do in a Broadway musical, while the back-to-back "Danny Boy" and "Cry Me A River" had me choked up a bit.

No secret

Just in case the latest Barbra Streisand album didn't live up to



Linda Eder

your expectations (as some of her recent discs haven't lived up to mine), you can always listen to vocal legend Linda Eder's new album *It's No Secret Anymore* (Atlantic). Eder calls the songs "contemporary classics," which sounds like another way of saying "standards." Considering that her cover of "One For My Baby" is the only certified "classic," and the remaining tracks (including the terrific "Why Do People Fall In Love," "You Never Remind Me," "Romancing The Blues," "This Time Around," "Looks Like You Started Something," "Even Now," and the timely Latin-sizzle of "Havana" and "Never Dance") are all originals co-written by her husband Frank Wildhorn and collaborator Jack Murphy, there are assumptions being made. You will find, however, that Eder is not too far off the mark.

Since 1981, in one form or another, The Nuclear Whales Saxophone Orchestra has been making great music. "The only musical group in the world that regularly records and tours featuring all seven sizes of saxophones," The Nuclear Whales Saxophone Orchestra has just released *Fathom This: A Retrospective* (Whaleco), which compiles 16 tracks from five previously released discs and adds a few new tracks recorded especially for this album. Highlights include the orchestra's Duke Ellington medley, as well as their medley of "It Don't Mean A Thing" and "Sing, Sing, Sing," "Sweet Georgia Brown," "Amazing Grace" and Gershwin's "Summertime" and "Fascinating Rhythm." The American Oceans Campaign, "a national nonprofit organization dedicated to the health and vitality of the oceans and coastal waters," benefits from sales of this disc.

Speaking of Duke Ellington, on the occasion of Ellington's centennial Tony Bennett pays tribute to "the Duke" on *Bennett Sings Ellington: Hot And Cool* (RPM/Columbia). Every bit as sensational as you might expect, Bennett sings as if he was born to interpret these songs. "Do Nothing Till You Hear From Me," "Mood Indigo," "In A Sentimental Mood," "Don't Get Around Much Anymore," and "Sophisticated Lady" are especially wonderful. ▼

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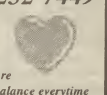


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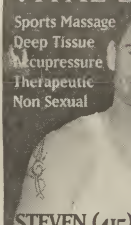
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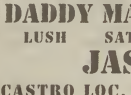
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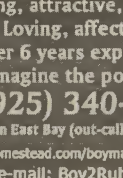
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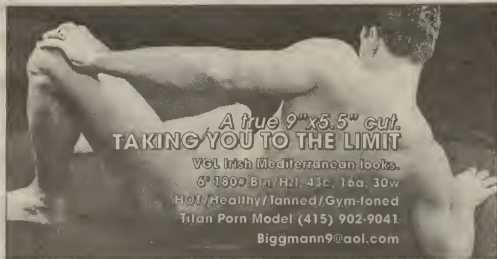
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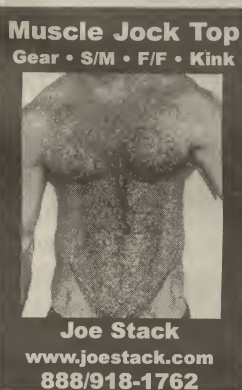
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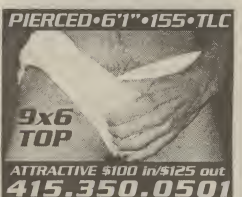
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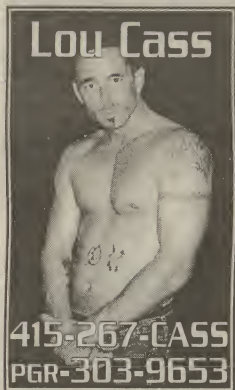
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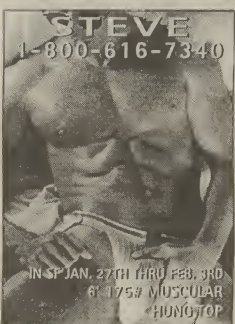
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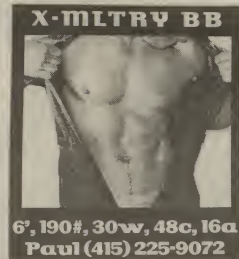
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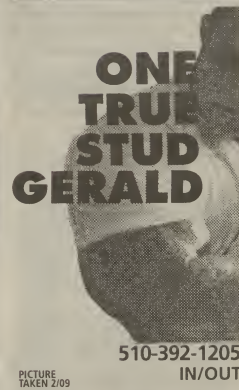
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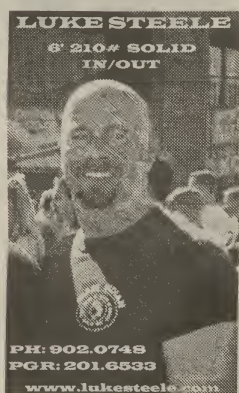
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TOTAL BLACK TOP
Here to use you the freaky
way you need \$160 Ty 510-
532-0591 out only

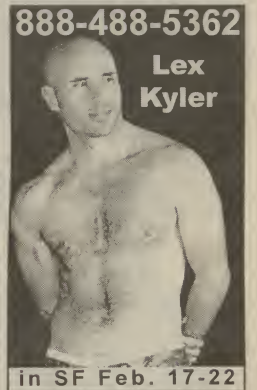
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Wnts Srvc 6'1", 235#, Allmscl, Hry
Vry Hot, 8x7 Hole Lover, Page 227-7448

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Stomach, Full Bush, Hard 8x6 Cut
& Chin Slappin' Low Hangers 6ft
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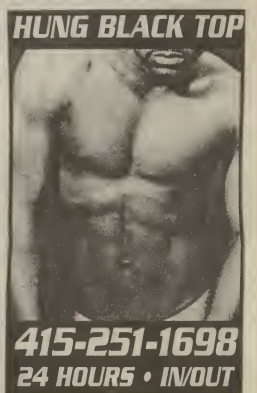
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ship and service me. Fri-Sun
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S/M SENSUALITY

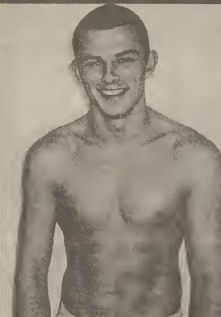
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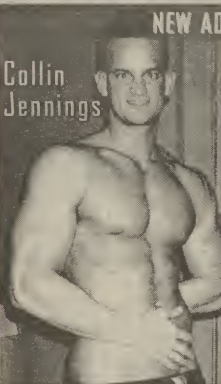


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Training, 7" Uncut.

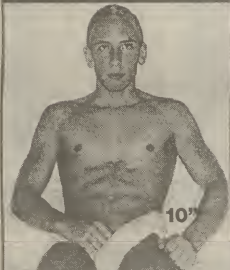


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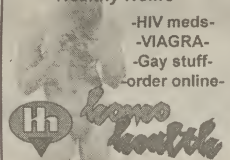
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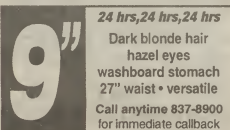
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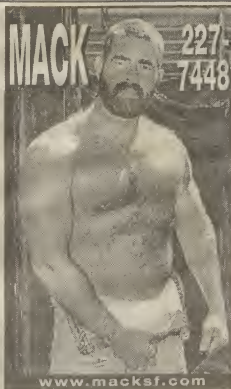
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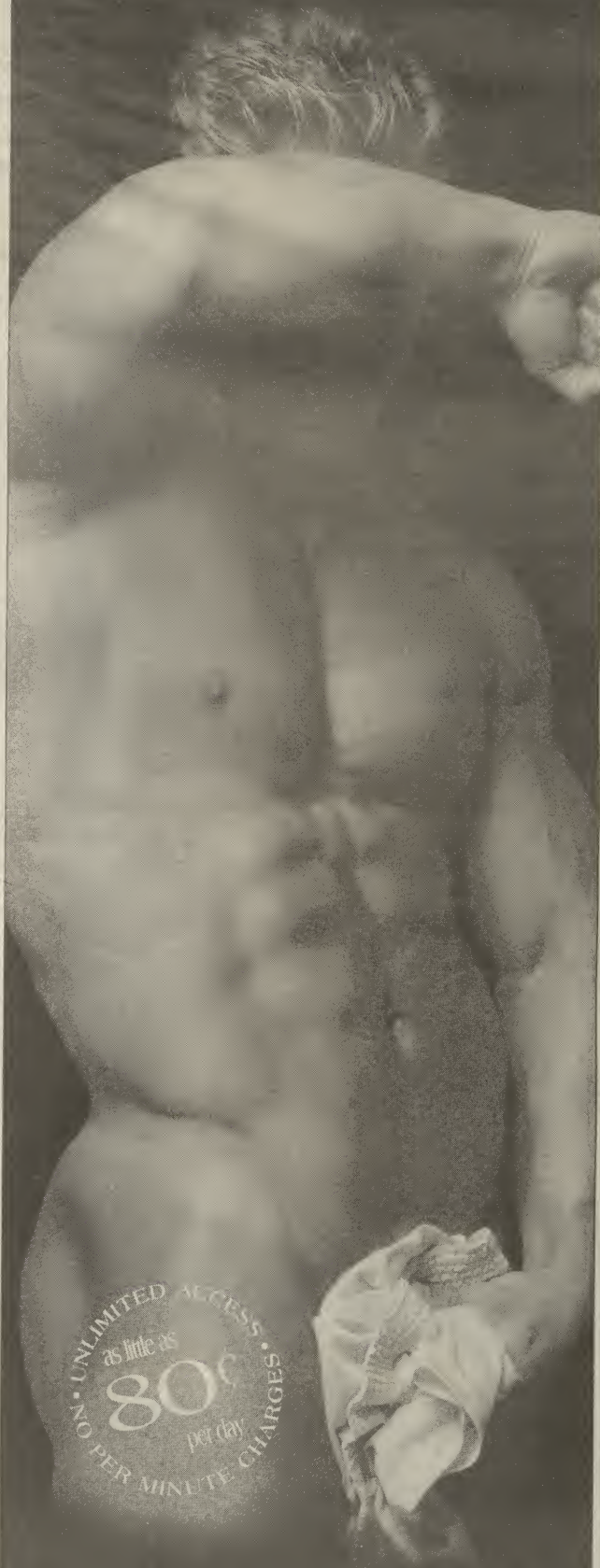
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